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1967/68

Music



University of Toronto, *ONT*  
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# FACULTY OF MUSIC

calendar 1967-1968

In view of increasing costs of supplies and labour, fees, residence dues and other charges set forth in this calendar are subject to change by the Board of Governors.



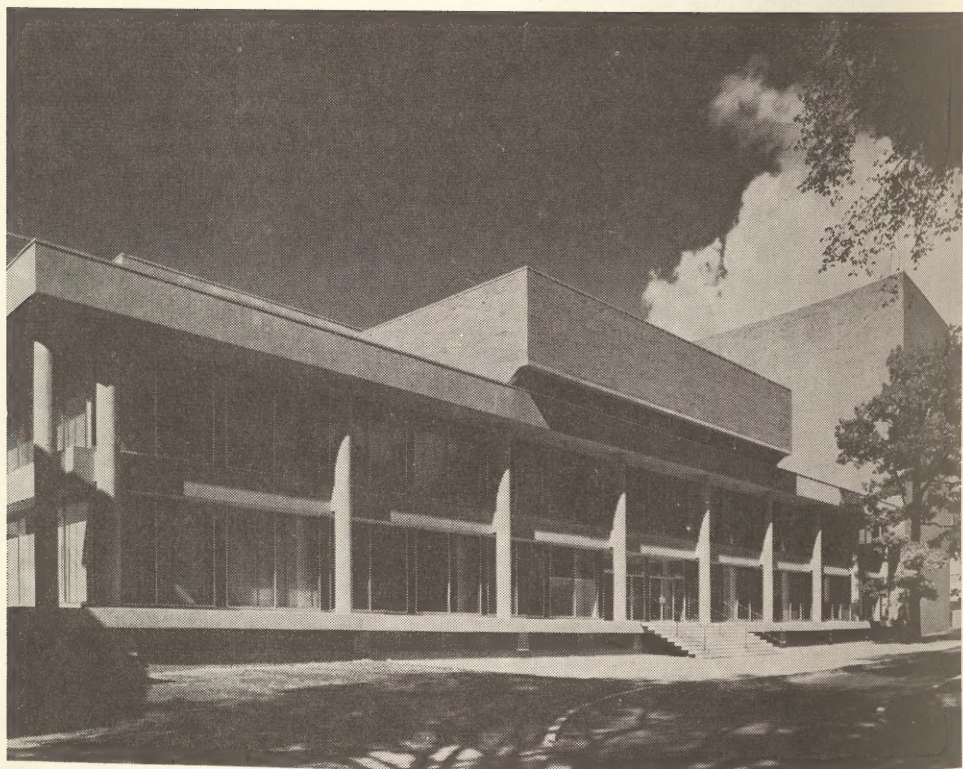
University of Toronto

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FACULTY OF MUSIC

calendar 1967-1968





Main entrance Edward Johnson Building showing stage tower at far right.

## THE EDWARD JOHNSON BUILDING

The home of the University's Faculty of Music bears the name and honours the memory of a great artist whose unique contribution to the development of the Faculty remains unforgotten.

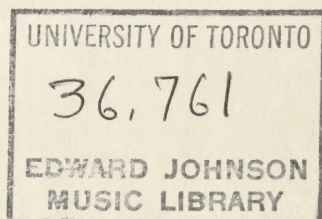
Teaching, performing and research, the Faculty's main function, are reflected in the design of the magnificent building. A large Lecture-recital Hall, ten classrooms and thirty-two studios serve group and individual instruction. No less than forty practice rooms and two well-equipped large rehearsal rooms enable students to reach the required degree of virtuosity. The department of Electronic Music has laboratories and studios in the building which contain some of the most advanced equipment available in this medium. All of these areas are completely air-conditioned and sound-proofed.

Most striking features of the building are the two auditoria. The MacMillan Theatre, the larger of the two seating 815, is designed specifically for opera and provides excellent facilities for the training of students of opera. It is also used for student orchestral, band and chorus concerts. The smaller auditorium, a Concert Hall, seats 500 and is used for recitals and chamber music concerts primarily by and for students. Ample area is thus provided for the numerous small and large student ensembles which are such a vital part of the Faculty of Music courses.

The entire third floor is devoted to the Edward Johnson Music Library. The collection contains about 35,000 books and scores, 50,000 recordings, and receives approximately 100 subscriptions to current music periodicals. Fifty individual study carrels are available and a like number of students can be accommodated with modern stereophonic listening facilities. A collection of microfilms and microcards is available as are the appropriate readers for their use. In addition, the Library contains a special room containing rare books and manuscripts, a seminar room and four study rooms designed to contain audio equipment and/or piano for use with non-circulating items of the collection.

The Edward Johnson Building, since its opening in 1962, has been one of the major seats of musical activities in Toronto. Its MacMillan Theatre has presented a number of outstanding contemporary operas many of which have not been seen or heard before in Canada. Its Concert Hall, notable for its excellent acoustics and sight lines, has presented leading Chamber groups from Europe, the United States and this country.

The building is close to many of the residences and to the buildings in which Music students receive instruction in academic subjects through the Faculty of Arts and Science.





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## CALENDAR, 1967-1968

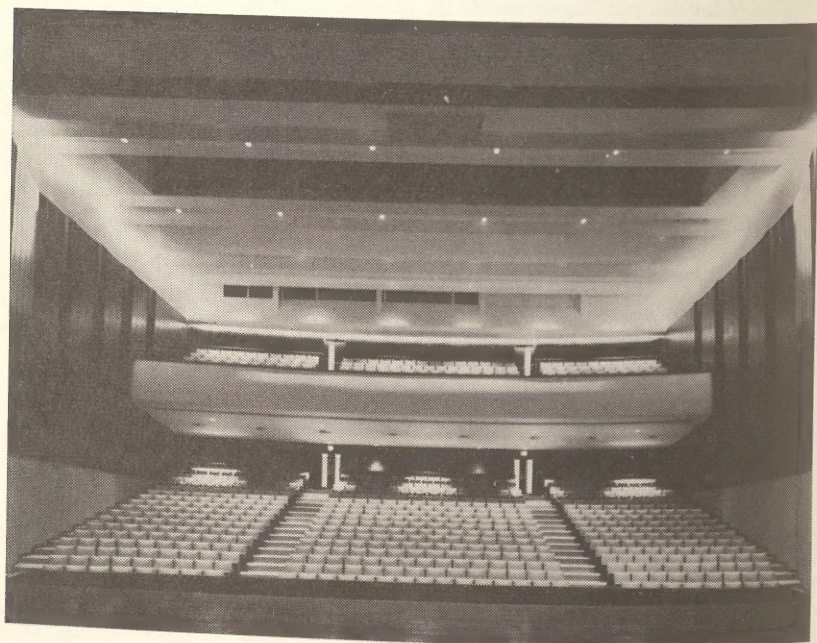
### 1967

- June 1 *Thursday*. Last day for filing applications for admission to degree course for the session 1967-68.
- September 5 *Tuesday*. Diploma Course. Last day for filing applications for admission for the session 1967-68.
- September 7 *Thursday and Friday*. Diploma Course and Bachelor of Music and 8 Degree Course in Performance: Entrance Auditions for the session 1967-68.
- September 11, 12 and 13 *Monday, Tuesday, and Wednesday*. Registration of all Bachelor of Music Degree students in Music Education, Composition, and History and Literature at the Edward Johnson Building.
- September 13 *Wednesday and Thursday*. Registration of all Bachelor of Music and 14 Degree in Performance students and Diploma students at the Edward Johnson Building.
- September 18 *Monday*. All Courses: Academic year begins at 9.00 a.m.
- September 18 *Monday*. The opening address by the President to the students of all faculties and schools at 2.00 p.m. in Convocation Hall. Lectures and laboratory classes withdrawn from 1.45 p.m. to 3.10 p.m.
- September 21 *Thursday*. General Meeting of all students and staff of the Faculty of Music at 2.00 p.m.
- September 21 *Thursday*. Meeting of the Council.
- October 5 *Thursday*. Meeting of the Council.
- October 9 *Monday*. Thanksgiving Day. University buildings closed.
- November 10 *Friday*. Remembrance Day Service at 10.30 a.m. Lectures and laboratory classes withdrawn from 10.00 a.m. to 11.00 a.m. Eleven o'clock classes will begin at 11.15 a.m.
- November 23 *Thursday*. Meeting of the Council.
- November 24 *Friday*. Autumn Convocation.
- December 20 *Wednesday*. All Courses: Last day of lectures and classes. Term ends at 5.00 p.m.

### 1968

- January 3 *Wednesday*. Easter term begins. Lectures and classes commence at 9.00 a.m.
- January 11 *Thursday*. Meeting of the Council.
- January 17 *Wednesday*. Last day for submitting applications for the annual examinations.
- February 1 *Thursday*. Meeting of the Council.
- March 1 Final date by which applications for Early Admission to degree courses for the Session 1967-68 must be received.
- April 5 *Friday*. Degree Course: Last Day of lectures and classes.
- April 11 *Thursday*. Diploma Course and Bachelor of Music Degree Course in Performance: Last day of lectures and classes.

April	12	<i>Friday.</i> Good Friday: University buildings closed.
April	15	<i>Monday.</i> Degree Course: Annual written examinations begin.
April	22	<i>Monday.</i> Diploma Course and Bachelor of Music Degree Course in Performance: Annual written examinations begin.
May	8	<i>Wednesday.</i> Meeting of the Council.
May	16	<i>Thursday and Friday.</i> Diploma Course and Bachelor of Music
	and 17	Degree Course in Performance: Entrance Auditions for the session 1968-69.
May	22	<i>Wednesday.</i> Meeting of the Council.
May	27	University Convocations.
	to June 4	



The MacMillan Theatre



# ADMINISTRATIVE OFFICERS

1966-1967

## THE UNIVERSITY

*President* . . . . . C. T. Bissell, M.A., Ph.D., D.Litt., LL.D., F.R.S.C.  
*Executive Assistant to the President* . . . . . D. F. Forster, B.A., A.M.

*Vice-President and Provost* . . . . . M. St. A. Woodside, M.A., LL.D.  
*Vice-Provost* . . . . . J. H. Sword, M.A.

*Vice-President (Health Sciences)* . . . . . J. D. Hamilton, M.D., F.R.C.P.(C)  
*Vice-President (Research Administration)*  
 G. de B. Robinson, M.B.E., B.A., Ph.D., F.R.S.C.

*Vice-President for Scarborough and Erindale*  
*Colleges and Principal of Erindale College* D. C. Williams, M.A., Ph.D.

*Chief Librarian* . . . . . R. H. Blackburn, M.A., B.L.S., M.S., LL.D.

*Vice-President (Administration)* . . . . . F. R. Stone, B.Com., C.A.  
*Director of Finance* . . . . . G. L. Court, D.F.C., M.Com., C.A.  
*Secretary of the Board of Governors and*  
*Director of Administrative Services* . . . . . D. S. Claringbold  
*Director of Physical Plant* . . . . . F. J. Hastie, B.Sc., P.Eng.

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*Director of Admissions* . . . . . E. M. Davidson, B.A.  
*Director of Student Awards* . . . . . R. L. Purves, D.S.O., C.D., B.A.  
*Special Officer (Secondary School Liaison)*

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*Assistant Director of University Health Service*  
 —Women . . . . . Miss F. H. Stewart, B.A., M.D.  
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*Director of International Student Centre* . . . . . Mrs. K. Riddell, B.A.  
*Director of the Advisory Bureau*

D. J. McCulloch, B.A., M.D., D.Psych., F.R.C.P.  
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*Director of University Extension* . . . . . G. H. Boyes, M.A.

*Director of University of Toronto Press* . . . . . M. Jeanneret, B.A., LL.D.

*Director of Information* . . . . . K. S. Edey  
*Director of Alumni Affairs* . . . . . J. C. Evans, B.A.  
*Director of Development* . . . . . R. J. Albrant

*Warden of Hart House* . . . . . E. A. Wilkinson, B.A.  
*Director of Athletics and Physical Education*  
 —Men . . . . . W. A. Stevens, B.S.  
*Director of Athletics and Physical Education*  
 —Women (Acting) . . . . . Miss D. Jackson, B.A.Sc., M.A.

# THE ROYAL CONSERVATORY OF MUSIC OF TORONTO

Dean . . . . . Boyd Neel, C.B.E., M.A., Hon. R.A.M.

## THE FACULTY OF MUSIC

Director . . . . . Arnold M. Walter, JUR. UTR. DR.  
 Assistant to the Director . . . . . Robert A. Rosevear, A.B., B.M., M.M.  
 Secretary, Faculty of Music . . . . . Mrs. Florence Fish  
 Information Officer . . . . . Mrs. Edith Binnie  
 Librarian . . . . . Miss Jean Lavender, B.A., B.L.Sc.

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Professor ..... Harvey J. Olnick, B.S., M.A.  
 Professor ..... Robert A. Rosevear, A.B., B.M., M.M.  
 Associate Professor ..... John Beckwith, MUS.BAC., MUS.M.  
 Associate Professor ..... Ward K. Cole, B.A., M.A. ED.D.  
 Associate Professor ..... Lorand Fenyves, Artist Diploma (Budapest)  
 Associate Professor ..... Irene Jessner  
 Associate Professor ..... Richard Johnston, M.M., PH.D.  
 Associate Professor ..... Oskar Morawetz, MUS.DOC.  
 Associate Professor ..... Godfrey Ridout  
 Associate Professor ..... Ezra Shabas, B.S., M.A.  
 Associate Professor ..... John J. Weinzwieg, MUS.BAC., M.M.  
 Assistant Professor ..... Gustav Ciamaga, M.F.A.  
 Assistant Professor ..... Talivaldis Kenins  
 Assistant Professor ..... Rika Maniates, B.A., M.A., PH.D.  
 Assistant Professor ..... Pierre Souvairan  
 Assistant Professor ..... Gerhard J. Wuensch, PH.D.  
 Lecturer ..... George Drake, B.A., M.A.  
 Lecturer ..... David Zafer  
 Special Lecturer ..... Elmer W. Iseler, MUS.BAC.  
 Special Lecturer ..... Mieczyslaw Kolinski, PH.D.  
 Special Lecturer ..... Mischa Schneider  
 University Organist ..... Charles Peaker, MUS.DOC., F.R.C.O.  
 Piano ..... Elsie Bennett  
 Piano ..... Boris Berlin  
 Piano ..... Madeline Bone  
 Piano ..... Margaret Miller Brown  
 Piano ..... John Coveart  
 Piano ..... Ralph Elsaesser  
 Piano ..... Angela Florou  
 Piano ..... Myrtle Rose Guerrero

<i>Piano</i> .....	Gordon Hallett
<i>Piano</i> .....	Patricia B. Holt
<i>Piano</i> .....	Anton Kuerti, BACH.MUS.
<i>Piano</i> .....	Gordon Kushner
<i>Piano</i> .....	Earle Moss
<i>Piano</i> .....	Carol Pack
<i>Piano</i> .....	Clifford Poole
<i>Piano</i> .....	Kathryn Sinclair, MUS.BAC.
<i>Piano</i> .....	Pierre Souvairan
<i>Piano</i> .....	Marta Tuters
<i>Harp</i> .....	Judith Umbrico
<i>Harpischord</i> .....	Greta Kraus
<i>Organ</i> .....	Douglas Elliott, MUS.BAC.
<i>Organ</i> .....	Louise Grasset, MUS.BAC.
<i>Organ</i> .....	Norman Hurrle
<i>Organ</i> .....	Charles Peaker
<i>Organ</i> .....	John Sidgwick, MUS.BAC., M.A., F.R.C.O.
<i>Voice</i> .....	Howell Glynne
<i>Voice</i> .....	Irene Jessner
<i>Voice</i> .....	George Lambert
<i>Voice</i> .....	Helen Simmie
<i>Voice</i> .....	Ernesto Vinci, M.D.
<i>Classical Guitar</i> .....	Eli Kassner
<i>Violin</i> .....	Lorand Fenyves
<i>Violin</i> .....	Natalie Kuzmich, MUS.BAC.
<i>Violin</i> .....	David Zafer
<i>Viola</i> .....	David Mankovitz
<i>Cello</i> .....	Ronald Laurie
<i>Cello</i> .....	Mischa Schneider
<i>Double Bass</i> .....	James Mitchell
<i>Double Bass</i> .....	Thomas Monohan
<i>Flute</i> .....	Robert Aitken, MUS.BAC., M.M.
<i>Flute</i> .....	Keith Girard, MUS.BAC.
<i>Oboe</i> .....	Perry W. Bauman
<i>Oboe</i> .....	Roy V. Cox
<i>Clarinet</i> .....	Ronald Chandler, MUS.BAC.
<i>Clarinet</i> .....	John D. Fetherston
<i>Clarinet</i> .....	Abraham Galper
<i>Clarinet</i> .....	Ezra Schabas
<i>Bassoon</i> .....	Nicholas Kilburn
<i>Saxophone</i> .....	Morris Eisenstadt



<i>French horn</i> .....	Michael Goodwin
<i>French horn</i> .....	Eugene Rittich
<i>French horn</i> .....	Robert A. Rosevear
<i>Trumpet</i> .....	Ward K. Cole
<i>Trumpet</i> .....	Horace Hinds
<i>Trumpet</i> .....	Robert Oades
<i>Trombone</i> .....	Harry Stevenson
<i>Tuba</i> .....	Hubert Meyer
<i>Percussion</i> .....	E. Vair Capper
<i>French Diction</i> .....	Jeanne Bryan, O.A.
<i>German Diction, Lieder, Collegium Musicum</i> .....	Greta Kraus
<i>Italian Diction</i> .....	Maddalena Kuitunen, M.A.
<i>Movement and Dance</i> .....	Charlotte DeNeve
<i>Elementary Music Education</i> .....	Doreen Hall
<i>Materials of Music</i> .....	Derek Holman, MUS.BAC., F.R.C.O.
<i>Keyboard Harmony</i> .....	Graham Jackson, MUS.BAC.
<i>Keyboard Harmony</i> .....	Douglas Webb, MUS.BAC.
<i>Opera—Director</i> .....	Peter Ebert
<i>Opera—Musical Director</i> .....	Ernesto Barbini
<i>Opera—Coach</i> .....	Jacqueline Richard, MUS.BAC.
<i>Opera—Coach</i> .....	Alfred Strombergs
<i>Opera—Coach</i> .....	Tibor Polgar
<i>Opera—Stage Director</i> .....	Peter Ebert
<i>Opera—Stage Director</i> .....	Herman Geiger Torel
<i>Opera—Theatre Technology Course Director</i> .....	Wallace A. Russell, B.A.
<i>Opera—Technical Director</i> .....	William Severin, B.Sc.

## **COURSES OF INSTRUCTION**

### **COURSES LEADING TO THE DEGREE OF BACHELOR OF MUSIC**

Instruction leading to the degree of Bachelor of Music (Mus.Bac.) is provided through a four-year course for full-time resident students. The degree may be obtained in any one of four major fields: Composition, History and Literature of Music, Music Education or Performance.

Students in Composition or History and Literature are given specialized instruction in the creative and scholarly aspects of music as well as preparation appropriate to a variety of careers for which a foundation in general musicianship is essential.

The curriculum in Music Education stresses the practical aspects of instrumental and choral training as well as providing theoretical, historical, and academic grounding. It provides for the preparation of teachers of music in the schools with special emphasis on secondary school work. Options are available in the third and fourth years for students interested in elementary school teaching. Graduates in Music Education who desire to qualify as teachers of music in schools must, after graduation, spend a session at a teacher-training institution.

The curriculum in Performance seeks to develop a high degree of individual musicianship as well as to provide musical and academic studies appropriate to a career in the concert field.

### **COURSES LEADING TO THE ARTIST AND LICENTiate DIPLOMAS**

The Faculty of Music offers three-year resident courses leading to the Artist and Licentiate diplomas. In each medium of performance a common first year curriculum provides basic preparation for subsequent specialization.

The Artist Diploma course is designed for especially gifted singers and instrumentalists who are sufficiently advanced to be able to prepare themselves, under the guidance of artist teachers, for a professional career.

The Licentiate Diploma course combines vocal or instrumental training with instruction in pedagogy to prepare the student for a career as a private teacher.

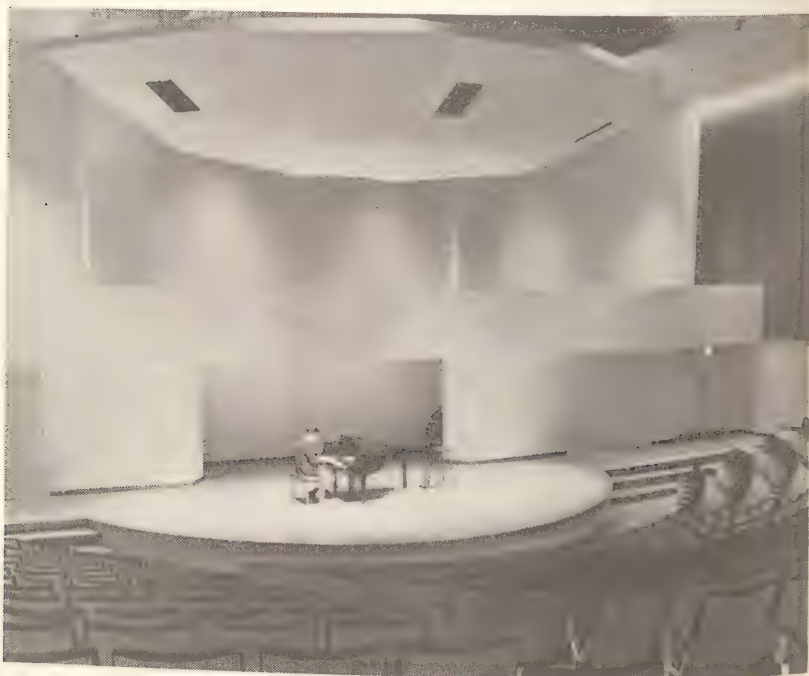
### **THE DEGREE OF BACHELOR OF ARTS WITH HONOURS IN MUSIC**

The Faculty of Arts and Science offers a four-year course leading to the degree of Bachelor of Arts (B.A.) with honours in music. In this course, study of the history, literature and theory of music is combined with study of honours humanities subjects which include two foreign languages, English, philosophy, history and fine art. This course provides the preferred preparation for graduate study in musicology. For particulars consult the Calendar of the Faculty of Arts and Science.

## GRADUATE DEGREES IN MUSIC

Full particulars concerning the graduate programmes in music are contained in the Calendar of the School of Graduate Studies to which all prospective candidates are referred. Listed below are the degrees offered and the fields in which these degrees may be earned:

1. Master of Arts (M.A.) is offered in musicology.
2. Master of Music (Mus.M.) is offered in composition and in music education.
3. Doctor of Music (Mus.Doc.) is an extra-mural programme offered to especially qualified composers.
4. Doctor of Philosophy (Ph.D.) is offered in musicology.



The Concert Hall.



## ADMISSION

### INFORMATION APPLICABLE TO ALL COURSES

#### ENQUIRIES

Enquiries regarding admission should be directed as follows:

*Degree Courses*—Office of Admissions, Simcoe Hall, University of Toronto, Toronto 5, Ontario. Application forms are available in Ontario Secondary Schools.

*Diploma Courses*—The Secretary, Faculty of Music, Edward Johnson Building, University of Toronto, Toronto 5, Ontario.

*Graduate Study*—The Secretary, School of Graduate Studies, University of Toronto, Toronto 5, Ontario.

#### APPLICATION FORMS

Application forms will be sent on request from the appropriate office as early as possible.

#### TERMINAL DATES

##### DEGREE COURSES

March 1, 1967—Applications for Early Admission. See page 19 for details.  
details.

June 1, 1967—All other applications. Only in circumstances which the Committee of Admissions deems exceptional will a late application be considered.

##### DIPLOMA COURSES

Applications for admission to diploma courses must be submitted by September 5, 1967.

#### ENGLISH FACILITY REQUIREMENTS

All applicants are required to submit evidence acceptable to the University of Toronto of facility in English. Candidates whose mother tongue is not English may be required to meet an appropriate standard in a recognized English facility test. The following evidence is acceptable:

(a) The University of Michigan English Language Test. This test is available at the University of Toronto for residents of the Toronto area. Enquiries about writing the test in Toronto should be addressed to the Office of Admissions, Simcoe Hall, University of Toronto.

(b) The Certificate of Proficiency in English issued by the Universities of Cambridge or Michigan.

Information about writing the tests in (a) or (b) above in overseas centres may be obtained from the Office of Admissions, Simcoe Hall, University of Toronto.

- (c) Standing in English Composition in the Ontario Grade 13 Certificate, or other certificates recognized by the University of Toronto as equivalent.

The University is prepared to consider other evidence of English facility which may be submitted for evaluation to the Office of Admissions of the University.

## DEGREE COURSES

### ADMISSIONS TO FIRST YEAR

Ontario students will present the results of all standardized tests offered in the secondary schools. Other students are advised to take the aptitude test of the College Entrance Examination Board, Box 592, Princeton, New Jersey, 08540, U.S.A.

Candidates for admission to the Bachelor of Music Degree Courses must satisfy both the academic and the professional requirements below.

#### (A) Academic Requirements

##### DEGREE COURSE IN COMPOSITION, HISTORY AND LITERATURE, OR MUSIC EDUCATION

- (a) *Ontario Grade 13 Requirements*—Candidates for admission in the fall of 1967 to the first year will be required to offer standing in at least three Grade 13 subjects comprising at least five credits. If at least three of the five credits have not been obtained in 1967, candidates must present a total of seven credits, including the specific subjects and overall average given for the course. The specific subject requirements are: two of English, another language or Mathematics A; and an optional subject other than Grade 13 Music.

An average of 60% is required. Credits must be chosen from the Grade 13 subjects approved for purposes of admission to the University.

- (b) *General Ontario Grade 12 Prescription*—Ontario Grade 13 candidates must also have Grade 12 standing in at least *six* subjects (excluding Physical Education). The subjects chosen must include at least *five* of the following subjects and at least one subject from each of the four groups:
- (i) English
  - (ii) French; German; Greek; Italian; Latin; Russian; Spanish
  - (iii) Geography (Parts 1 and 2); History (Parts 1 and 2)
  - (iv) Mathematics (Parts 1 and 2); Science (Physics and Chemistry)

**Note:** For admission to the 1967–68 Session and the 1968–69 Session, applications will be considered from candidates who find it impossible to meet the above requirements because of the programme taken in Grade 11 in 1964–65 and in 1965–66.

## DEGREE COURSE IN PERFORMANCE

The requirement for admission to the Bachelor of Music Degree Course in Performance is the Secondary School Graduation (Ontario Grade 12) with standing as follows and an overall average of 60% :

- (i) Compulsory subjects: English, History
- (ii) Any three of the following: Mathematics (parts 1 and 2); Science (Physics and Chemistry); Geography (parts 1 and 2); French; German; Greek; Italian; Latin; Russian; Spanish
- (iii) One of: An option not chosen from (ii), Art, Music

(Applicants for the Bachelor of Music degree course in Performance who have not completed Grade 12 in Ontario should address enquiries concerning equivalent standing to the Office of Admissions.)

### (B) Professional Requirements

#### DEGREE COURSE IN COMPOSITION, HISTORY AND LITERATURE, OR MUSIC EDUCATION

A candidate for admission to the first year of the degree course in Composition, History and Literature or Music Education must

#### *EITHER*

1. Submit *one* of the following sets of certificates:

(The certificate in performance must have been obtained within five years of the date of application. Candidates who wish to qualify under paragraph (c) must submit at least one certificate in performance which has been obtained within five years of the date of application.)

- (a) Grade VIII in piano or organ, Grade II theory *and* Grade III harmony of the Royal Conservatory of Music of Toronto or equivalent.
- (b) Grade VIII in any standard orchestra or band instrument (other than piano or organ) or in voice, at least Grade VI in piano or organ, Grade II theory *and* Grade III harmony of the Royal Conservatory of Music of Toronto or equivalent. Candidates seeking admission under this paragraph may be admitted with a condition in piano or organ, the condition to be removed before proceeding to the second year.
- (c) Grade VI in any standard orchestra or band instrument (other than piano or organ) or voice, at least Grade VI in piano or organ, Grade II theory *and* Grade III harmony of the Royal Conservatory of Music of Toronto or equivalent and (if required) demonstration of musical ability to the satisfaction of the Faculty of Music.
- (d) Grade VI (practical portion only) in piano or organ, *plus* Grade III harmony of the Royal Conservatory of Music of Toronto or equivalent, *and* Grade 13 Music of the Ontario Department of Education and (if required) demonstration of musical ability to the satisfaction of the Faculty of Music.



- (e) Grade X (practical portion only) in any performance area other than piano or organ *plus* Grade II Theory of the Royal Conservatory of Music of Toronto or equivalent. Candidates seeking admission under this paragraph may be admitted with a condition in piano or organ, the condition to be removed before proceeding to the second year.

OR

2. Satisfy the examiners at a special entrance examination administered by the Faculty of Music.

Application for the special entrance examination should be made to the Secretary of the Faculty of Music.

This entrance examination will be administered by the Faculty of Music on August 28, 1967. Candidates who require examinations in performance are normally examined in Toronto. Candidates who require examinations in theory and/or harmony may, on prior application, be examined in other centres in Canada, in which case the candidate will be required to pay the Presiding Officer's fee.

Candidates seeking to satisfy the professional requirements through the special entrance examination, should submit all pertinent certificates relating to musical qualifications. A candidate will be examined in each area of performance or theory for which he lacks the relevant certificate. The examination syllabi of the Royal Conservatory of Music or of other examining bodies should be consulted for guidance in preparing for the special entrance examination. In the area of performance, candidates may also obtain a list of suggested examination pieces by writing the Secretary. In the area of theory and harmony, candidates will be examined in musical rudiments and/or diatonic harmony using triads and seventh chords.

#### DEGREE COURSE IN PERFORMANCE

A candidate for admission to the first year of the degree course in Performance must, in addition to meeting the academic requirements listed, page 15, perform an audition programme for the purpose of selection by a Faculty of Music auditioning board. A high standard of performing ability will be required. Suggestions for appropriate music are to be found on page 21 in the section devoted to auditions for the Artist and Licentiate Diploma Course.

Auditions are held in Toronto at times listed on pages 5 and 6 or, by permission of the Director, at other centres in Canada. Candidates should write directly to the Secretary of the Faculty for an audition appointment.

While no definite requirement in Theory is made, candidates are strongly urged to attain a minimum standard in Harmony (triads and seventh chords).

#### EQUIVALENT CERTIFICATES

The following certificates are usually accepted as equivalent to Ontario Grade 13 although individual subjects cannot always be equated. Candidates

offering Senior Matriculation programmes from provinces other than Ontario must offer at least three subjects and satisfy the subject requirements specified for the course of their choice. Specific details on the subjects and standards required for particular courses must be requested well in advance of the application deadline.

*Canada* (Standing as outlined in Section A is required on the following certificates from Canadian provinces)

Alberta, Manitoba, Nova Scotia, Saskatchewan—Grade 12.

British Columbia, New Brunswick—Senior Matriculation.

Newfoundland—First Year Memorial University.

Prince Edward Island—Third Year Certificate of Prince of Wales College.

Quebec—Senior High School Leaving Certificate or McGill Senior School Certificate; English Catholic Senior High School Leaving Certificate (fifth year High—Grade 12). Other certificates will be considered.

*England, West Indies, East and West Africa—*

(i) General Certificate of Education showing either

(a) Passes in five subjects of which at least two must be passed at advanced level; or

(b) Passes in four subjects of which at least three must be passed at advanced level.

(ii) School and Higher School Certificates, which are equated to the General Certificate of Education as follows, and accepted on that basis:

Credits on the School Certificate are accepted as ordinary level passes on the General Certificate of Education; subsidiary passes on the Higher School Certificate as ordinary level passes on the General Certificate of Education; and principal or main subject passes on the Higher School Certificate as advanced level passes on the General Certificate of Education.

*Hong Kong—*

(i) General Certificate of Education or School and Higher School Certificates as stated above.

(ii) University of Hong Kong Matriculation Certificate, accepted on same basis as General Certificate of Education.

(iii) Hong Kong English School Certificate (1965) in conjunction with (i) or (ii).

*Note:* Hong Kong English School Certificates issued prior to 1965 are not acceptable for admission purposes.

#### UNITED STATES OF AMERICA—

First Year university standing (a minimum of 30 semester hours) in required subjects from accredited institutions of higher learning. A United States high school graduation diploma will not normally admit a candidate to any course. Advanced Placement work will, however, be considered.

Candidates seeking admission on the basis of certificates which are in a language other than English must submit photostatic copies of their certificates, rather than the original copies. Notarized English translations of the certificates must accompany the photostatic copies. When the certificates do not indicate the subjects studied and the grades secured in the individual subjects in the final year, candidates are required to submit certified statements from authorized officials of the institutions attended, or submit statutory declarations giving the required information.



## APPLICATION PROCEDURE

Candidates seeking admission to the Bachelor of Music degree courses must submit the following to the Office of Admissions, Simcoe Hall, University of Toronto, Toronto 5, Ontario:

- (a) Completed application forms. (Incomplete forms may delay decisions on admission.)
- (b) Supporting documents including all final secondary school certificates held. These certificates must indicate the subjects studied and grades obtained. If a certificate is not available at the time of application, candidates must indicate the exact name of the certificate to be presented for admission, and the subjects included therein, as well as the approximate date available. A notarized English translation must accompany certificates which are in a language other than English or French.
- (c) Evidence of professional music qualifications as outlined on pages 15 and 16.
- (d) In addition to (a), (b) and (c), a student who has previously attended a University must submit the following:
  - (i) Official transcripts issued by the University or College previously attended, giving in detail the courses completed, with the standing and grades in each. Transcripts or a supporting letter from the Registrar of the University or College must indicate that the candidate has been granted honourable dismissal and is eligible for selection to the institution concerned in the session for which he seeks admission to the University of Toronto; and
  - (ii) Official statements or calendars giving full information on the content of the University courses covered by the transcripts submitted.

For application forms and further information about admission requirements, consult the Office of Admissions, stating in the first letter what credentials will be offered with a listing of subjects and grades obtained.

## EARLY ADMISSION

(Only current Ontario Grade 13 students are considered for Early Admission.)

Ontario Grade 13 students wishing to avail themselves of the Early Admission procedures, which will provide by June notification of Early Admission, must forward their applications by March 1. They must also request their Schools to submit the completed Confidential Report Form by that date.

Only a limited number of the available student places in the University are offered under the Early Admission arrangements. All applicants who pass the Ontario Grade 13 examinations with the published admission requirements are eligible for selection to the University.

## CANDIDATES WHO HAVE PREVIOUSLY FAILED IN UNIVERSITY WORK

Candidates with a previous failure in university work may be considered under special circumstances; candidates with two previous failures are normally refused admission.

## ADMISSION REGULATIONS—MATURE STUDENTS

Candidates of mature age (25 years or older on October 1 of the session to which admission is sought) who have lived in Ontario for a minimum of one year, may request special consideration if they have not completed in full the published Grade 13 (or equivalent) requirements. Candidates applying for consideration under this section must have obtained at least 60 per cent in a minimum of one Grade 13 or equivalent subject and must meet in full the professional requirements for the course selected.

Candidates accepted by the Senate's Committee on Admissions as mature students are admitted on probation.

Mature students, registered in full-time day courses, must obtain standing in their first year of full-time study in order to have their probationary status removed. If they do not obtain standing they will not be allowed to repeat the year or to enroll in any other course in the University of Toronto until they present in full the published admission requirements.

## ARTIST AND LICENTIATE DIPLOMA COURSES

### ADMISSION TO FIRST YEAR

Candidates for admission to the Artist and Licentiate Diploma Course must satisfy both the academic and the professional requirements below.

#### (A) ACADEMIC REQUIREMENTS

The requirement for admission to the Artist and Licentiate Diploma course is the completion of a standard four-year high school course or a satisfactory equivalent.

#### (B) PROFESSIONAL REQUIREMENTS

A candidate for admission to the first year of the Artist and Licentiate Diploma course must, in addition to meeting the academic requirements listed above, *either* (a) perform an audition programme for the purpose of selection by a Faculty of Music auditioning board, or (b) submit evidence of the successful completion of the practical requirements for the Associate diploma of the Royal Conservatory of Music (ARCT), *(completed not more than three years before applying for admission)* plus at least Grade II Theory and Grade III Harmony or their equivalent.

Auditions are held in Toronto at times listed on pages 5 and 6 or, by permission of the Director, at other centres in Canada. Candidates should write directly to the Secretary of the Faculty for an audition appointment.

Candidates wishing to apply for scholarship assistance *must audition in Toronto.*

While no definite requirement in Theory is made for admission to diploma courses, candidates are strongly urged to attain a minimum standard in Harmony (triads and seventh chords).

The following suggested short programmes are listed for the guidance of candidates preparing for auditions. These programmes are for guidance only, and candidates may present suitable alternative material of a similar quality and degree of difficulty.

*Piano:*

1 or 2 preludes and fugues from the Well Tempered Clavier.

1 of the more difficult Beethoven Sonatas.

Group of Studies, or a ballade, or a scherzo or one of the major works of Chopin.

At least one modern piece.

*Singing:*

An Italian aria of the 17th or 18th Century.

1 aria of Bach or Handel.

An Italian operatic aria (Verdi or Puccini).

A short group of lieder (Schubert, Schumann, Brahms or Wolf).

*Violin:*

Bach—an unaccompanied sonata or a sonata for violin and piano or a concerto.

A sonata by Beethoven, or Brahms, or César Franck.

A 19th-Century concerto (Wieniawski, Bruch, Paganini, etc.).

*Viola, Cello, Double Bass, Woodwind and Brass Instruments:*

Suggested programmes may be obtained from the Secretary of the Faculty of Music.



## INFORMATION AND GENERAL REGULATIONS

### REGISTRATION

Detailed instructions concerning Registration and Health Requirements will be mailed to returning and newly admitted students before the beginning of each academic year.

Each student shall register with the Secretary of the Faculty in the Edward Johnson Building on September 13, 14 or 15. After September 15 registration can be effected only by petition to the Council. A student who fails to register at the prescribed time will be required to pay a late registration fee of \$10.

### HEALTH REQUIREMENTS

Every person admitted to the University as an undergraduate must, at the time of his or her first medical examination by the University Health Service, present satisfactory evidence of successful vaccination within three years prior to the date of the examination, or must be vaccinated by the examining physician.

The University requires that each student in his or her first year at the University take a medical examination given by the University Health Service.

### PHYSICAL EDUCATION

Each first year female student must register for and satisfactorily complete a swim test and the required programme in Physical Education. Any student, unless exempted, who does not satisfactorily complete the Physical Education requirement *BEFORE* advancing to the second academic year of her course shall either (1) *register for and satisfactorily complete the requirement BEFORE the end of the second academic year of her course*, OR (2) *pay an additional fee of \$50 to be assessed in February of the session in which she is registered in the second academic year.*

### PROCEDURE FOR TRANSFERS AND WITHDRAWALS

A student who wishes to withdraw or to change his course or division in the University should consult the Secretary of the Faculty of Music.

### ATTENDANCE AND DISCIPLINE

Each student enrolled in the Faculty of Music (degree and diploma courses) *is required to be in full-time attendance at all prescribed lectures, classes, lessons and rehearsals.*

Each student in the Faculty of Music is required to attend at least 80% of the events in the Faculty of Music Special Events and Special Lecture series. These events shall be considered as "a subject" in evaluating each student's standing in the year (see page 26).

A student whose attendance at lectures or laboratories, or whose work, is deemed by the Council of the Faculty to be unsatisfactory, *may have his registration cancelled at any time by the Council of the Faculty.*

In cases of unsatisfactory work of a very serious nature, the Council of the Faculty may recommend to the Senate Committee on Admissions that the student shall be debarred from the University.

The Council of the Faculty will, except in very exceptional circumstances, refuse to re-admit to the Faculty of Music any student who on two occasions fails to secure the right to advance to a higher year in this Faculty.

The Council may for unsatisfactory work suspend a student from regular attendance in the Faculty of Music for a given period of time not exceeding two years and/or until the satisfaction of other conditions as it may see fit. Upon satisfying the conditions of the suspension the student shall be entitled to re-enrolment in the Faculty. Students are referred especially to the following sections of the calendar: Examinations, Standing in the Year, and Standing in a Subject.

Any student who withdraws after February 15, or who does not withdraw but does not write the annual examinations, will be regarded for the purposes of these regulations as having failed his year.

#### DEFINITION OF TERMS

*"Debar", "Debarred", "Debarment".* This term is restricted to a student who by decision of the Senate's Committee on Admissions is debarred from registration in any faculty of the University.

*Refused readmission to the faculty.* This term is applied to a student whom the relevant faculty Council has decided is to be refused permission to register again in that faculty (i.e. the student is required to withdraw from the faculty and he may not re-enrol).

*Suspended from regular attendance in a faculty.* This term is applied to a student whom the relevant faculty Council has decided will not be permitted to continue in his course in that faculty unless and until he has fulfilled certain specified conditions. The decision of suspension will always include the conditions whether of a lapse of a stated period of time or the completion of specified work, or both, or other conditions, which if satisfactorily met will entitle the student to re-enrolment or readmission.

#### APPEALS

Any student wishing to appeal to the Senate against a decision of the Council of the Faculty of Music should consult the Secretary of the Faculty or the office of the University Registrar about the preparation and submission of his petition to the Secretary of the Senate.

#### APPLIED MUSIC

Individual instruction in instrumental performance or in singing is provided

for all students in the Faculty of Music. The cost of this instruction is included in the basic University tuition fee.

Assignment to teachers in applied music is at the discretion of the Director and no change in teacher will be permitted except at the beginning of a term. The choice of performing medium (instrument or voice) for degree course students is also subject to the approval of the Director.

Any student who withdraws from the Faculty of Music without the permission of the Director will not be permitted to register in the School of Music for the balance of the school year.

## EXAMINATIONS

The annual examinations will take place at the University in April and May. Applications for these examinations must be submitted to the Secretary by January 17.

Supplemental examinations will be provided in August\* for candidates who are conditioned. These examinations will be held at the University\* and at the following centres: Vancouver, Edmonton, Calgary, Saskatoon, Regina, Winnipeg, Kenora, Port Arthur, Sault Ste. Marie, Kapuskasing, North Bay, Kirkland Lake, Windsor, London, Kingston, Ottawa, Montreal, Quebec, Fredericton, Halifax, Charlottetown, St. John's (Nfld.). Permission to write at one of these centres must be requested when submitting the examination application. Candidates at outside centres will be required to pay the Presiding Officer's fee. Applications for the supplemental examinations must be sent to the Secretary by July 1.

*\*Supplemental examinations in Sight Singing, Keyboard Harmony, Conducting, Instrumental Class, Applied Music and other subjects requiring individual performance will be provided in Toronto only and held during the month of September.*

*Note: Students are cautioned that, in courses where standing is granted on the basis of a term mark only, supplemental examinations are not usually provided. Failure to obtain standing in such subjects may make it necessary to repeat the course during a subsequent session. In some cases this would mean the student would be debarred from entering the next higher year until the condition was removed.*

If a condition is not removed after two consecutive examination periods (regular and supplemental), a student must re-enrol in the subject concerned, earn a new term mark, and subsequently pass a supplemental examination.

Students who, in the session 1962-1963 or previously, were conditioned in a subject at the regular or supplemental examinations, will be given *only one* further opportunity to remove this condition without re-enrolling in the subject. In those cases where a term mark is required and the student fails to remove the condition after this one opportunity, he will be required to earn a new term mark before re-writing the examination.



In cases where a subject is no longer offered by the Faculty of Music or where the content of the subject has changed, the applicant will be given *only one* opportunity to write an examination based on the requirements in force at the time of the original examination. If the subject has not changed fundamentally, students will be expected to write a supplemental examination based on the requirements currently applicable to that subject.

#### APPLIED MUSIC EXAMINATIONS

Each student in the Degree Course in Composition, History and Literature and Music Education will have an annual performance examination in his or her applied music field. The performance standard for graduation from the degree course will be determined by the Council. Each student in the final year will be expected to demonstrate a high level of musicianship in his chosen area of applied music studies.

Students in the Bachelor of Music Degree Course in Performance and in the Artist and Licentiate Diploma Courses will be expected each year to prepare for examinations in performance and to present a recital or recitals according to the schedule below. Requirements for examinations and recitals will be determined by the Director in consultation with the representatives of the Piano, String, Wind and Voice teachers.

#### PERFORMANCE DEGREE

First Year—examination only  
Second Year—recital optional  
Third Year—recital  
Fourth Year—two recitals\*

#### ARTIST AND LICENTIATE DIPLOMA

First Year—recital optional

#### ARTIST DIPLOMA

Second Year—recital  
Third Year—two recitals\*

#### LICENTIATE DIPLOMA

Second and Third Years—one recital each year

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\*Students in the graduating year may, with the permission of the Director, substitute for one recital one of the following public appearances: a concerto performance with orchestra, an ensemble performance, or a major role in an operatic production.

## AEGROTAT STANDING

Representations on the part of candidates with regard to the examinations and applications for consideration on account of sickness, domestic affliction, or other causes, must be filed with the Secretary before the close of the annual or supplemental examination period together with doctor's certificates or other evidence.

## STANDING IN THE YEAR

To obtain standing in any year, a candidate must obtain an average of sixty per cent in all music subjects. The average in these subjects is to be obtained by weighting each subject in accordance with the number of weekly class hours. A candidate may write any number of supplemental examinations provided his average in music subjects is 60%. A candidate who is conditioned at an annual examination in a subject indicated in italics on pp. 33 to 45 must obtain standing in this subject at the supplemental examination in order to be eligible to enrol in the next higher year. *Not more than one non-italicized subject may be carried as a condition into the next higher year.*

A candidate must obtain complete standing in the First Year before he may register in the Third Year, and complete standing in the Second Year before he may register in the Fourth Year.

A student failing to obtain standing in a year's work will be permitted to repeat the year only once unless special permission is granted by the Council of the Faculty of Music.

A student who obtains First Class Honours in the work of the final year of a degree or diploma course will graduate "with honours".

## STANDING IN A SUBJECT

To receive credit in any Music subject, a candidate must obtain a final or supplemental examination of at least 50% of the examination marks and at least 50% of the aggregate of the term and examination marks.

Degree students are referred to regulations of the Department of English concerning the necessity for obtaining satisfactory standing in essays to receive credit in these courses.

If a condition in a subject (Music or Arts) is not removed after two consecutive examination periods (regular and supplemental), the student must re-enrol in the subject concerned during a subsequent academic year, earn a new term mark, and subsequently pass a supplemental examination.

A student who has been granted credit in a prescribed subject or subjects in the regular curriculum may petition the Council for permission to substitute other subjects in their stead.

A student who has been granted exemption from a prescribed subject or subjects in the regular curriculum, is normally granted only "pass" standing in the year in which the exemption is in force regardless of the standing to which he would otherwise have been entitled on the basis of his overall average.

## GRADES OF HONOURS IN THE YEAR

First Class Honours—75% and up  
Second Class Honours—66% to 74%  
Pass—60% to 65%

## GRADES OF HONOURS IN A SUBJECT

First Class Honours—75% and up  
Second Class Honours—66% to 74%  
Third Class Honours—60% to 65%  
Pass—50% to 59%

## CHOICE OF ARTIST AND LICENTIATE COURSES—PIANO OR VOICE

Students choosing to play an *examination* at the end of the first year of the Artist and Licentiate Diploma course will, if successful in the examination and in the year, be eligible to proceed to the second year of the Licentiate Diploma course.

Students choosing to present a *recital* at the end of the first year of the Artist and Licentiate Diploma course will, if successful in the examination and in the year, be eligible to proceed to the second year of the Licentiate Diploma course and, *if recommended by the Director*, be eligible to proceed to the second year of the Artist Diploma course.

A transfer between the Artist and Licentiate Diploma courses in the second and third years will not be permitted. Commencing with the session 1966-67, a student will not be permitted to enrol simultaneously for the Artist and Licentiate Diploma courses.

A student who has completed the requirements for the Licentiate Diploma may, *if recommended by the Director*, perform two recitals in a post-graduate year for the purpose of qualifying for the Artist Diploma. This option shall apply only to students entering the Artist and Licentiate Diploma Course in the session 1966-67 and thereafter.

## ELEMENTARY MUSIC OPTION

Students majoring in Music Education may choose in the third and fourth years optional subjects which provide specialized instruction appropriate to a career as a teacher or supervisor in the elementary schools.

## PERFORMING ENGAGEMENTS

During the academic year, all Diploma and Bachelor of Music in Performance students must obtain permission in writing from the Director before accepting professional engagements or taking part in musical activities not connected with the University or the Royal Conservatory of Music.



## ENSEMBLES

Degree and Diploma students whose course of study includes Ensembles will participate in Orchestra, Band or Chorus. Assignments to performing groups will be made at the discretion of the Director.

## PERFORMING ORGANIZATIONS

### FACULTY OF MUSIC CHORUS AND CHOIR

The Faculty of Music sponsors a mixed chorus and a select choir under the direction of Mr. Elmer Iseler. These organizations hold rehearsals in the Edward Johnson Building throughout the academic year. The Chorus and Choir are a regular part of the curriculum for degree and diploma students in the Faculty of Music. Membership is also open to qualified singers from other divisions of the University. These organizations prepare a varied repertoire selected from among the choral masterworks of all historical periods.

### OPERA SCHOOL

The Opera School has played an important role in the development of opera in Canada since its inception in 1946. It trains students in all phases of operatic production and serves, in particular, as a source of talent for the Canadian Opera Company and the C.B.C. opera productions. In the magnificent MacMillan Theatre, Opera School students perform in complete operas and present programmes of operatic excerpts in out-of-town centres. It is significant that many graduates of the School are now members of leading companies both in North America and Europe.

Through the years the Opera School productions have aroused growing public interest. Productions have included traditional operas as well as contemporary and seldom-played works of unusual interest, some of which have been first Canadian performances.

Voice students in the Artist Diploma Course and Bachelor of Music Degree Course in Performance may participate in the activities of the Royal Conservatory Opera School. Students in the Licentiate Course in voice may petition to join the Opera School.

All students receive individual coaching in operatic repertoire as well as ensemble training, daily classes in staging and a full curriculum including classes in movement, dancing, fencing, mime, languages and stage make-up. The Opera School mounts about five productions a year to give the students chance to appear before an audience.

The Chorus class, required of all students, holds weekly rehearsals and participates in stage productions.

A limited number of students may join the School to study as conductors, correpetiteurs, or stage directors.

Applicants who wish to enter the Opera School rather than enrol in the Faculty of Music, should obtain application forms directly from the Opera School Director, Edward Johnson Building, University of Toronto, Toronto 5, Ontario.

A new feature of the Opera School has been the introduction of a course in Theatre Technology and Stage Design. This course includes instruction in set and costume design for the stage, under a resident designer, classes in production management, stage management, theatre architecture, lighting, scenic construction and costume making, and designing and making of stage properties. This course is designed to alleviate the serious shortage in stage technicians and craftsmen on the North American Continent.

Applications for the Opera School Technology course may be obtained from the Theatre Technology Course Director, Edward Johnson Building, University of Toronto, Toronto 5, Ontario.

#### ROYAL CONSERVATORY SYMPHONY ORCHESTRA

The Royal Conservatory Symphony, conducted by Dean Neel and Principal Mazzoleni, holds weekly rehearsals. During the year selected student soloists perform concertos with full orchestra. Music chosen is varied so as to allow particularly broad and intensive training in sight-reading. In addition to the classic repertoire, the orchestra has consistently introduced music not generally known to students or concert audiences.

#### UNIVERSITY OF TORONTO CONCERT BAND

The University of Toronto Concert Band, conducted by Professor Robert A. Rosevear with Professor Ward K. Cole as Assistant Conductor, is an official all-university musical organization. Regular concerts are presented in the MacMillan Theatre of the Edward Johnson Building throughout the academic year. Membership in the Concert Band is required of wind and percussion instrument performers enrolled in the Faculty of Music but is also open to students and staff of the University at large. The repertoire of the Band is built largely from original works for wind instrument ensemble with attention also given to transcriptions from other musical media. Prospective members are auditioned at the opening of the session.

#### UNDERGRADUATE ASSOCIATION

The Undergraduate Association is the official undergraduate organization in the Faculty of Music.

The object of the Association, as stated in its Constitution, is "to promote the interests of undergraduates in the Faculty of Music, to cultivate relations between the faculty and the student body, to encourage the participation of the student body in University activities, and to further goodwill among the members themselves."

The officers are elected annually and consist of the President, the Vice-President, the Secretary, the Students' Administrative Council representative and an Executive Committee composed of members representing each year and course. One member of the faculty is chosen annually by the officers of the Association to act as an adviser to the Association.

## INFORMATION OFFICE

Concert engagements outside the Faculty, for leading students and recent graduates, are arranged through the Information Office. Requests are filled for oratorio and other soloists, choristers, organists, accompanists and musical performers in all categories. The Office also fills teaching engagements, and provides assistance in securing summer employment.

## COLLEGE AFFILIATION

Students in the Bachelor of Music Degree Course who wish to enjoy the advantages of college affiliation may apply for enrolment concurrently in New College or Innis College. In the case of New College, residence accommodation is also available to male students in the Faculty of Music who are members of that College.

Instruction in Arts subjects of the Faculty of Music curriculum is offered *only in University College* but New and Innis Colleges offer tutorial assistance in certain areas.

### NEW COLLEGE

New College is a multi-faculty co-educational college; in addition to students from the Faculty of Arts and Science those from other Faculties and Schools are eligible for membership. This gives students from all divisions of the University the opportunity to participate in the life of a college and to associate with students in other fields of study. Tutorial classes are provided for First Year students in some subjects.

The new building, centrally located on the west campus, provides academic, social and dining facilities for all members of the College and in addition accommodates nearly 300 male students in residence.

Students in the Faculty of Music interested in becoming members of New College should indicate this on the University's admission application form. This makes them eligible for selection by the College admission committee. Students selected by the College pay a New College fee of \$15. They must register in person at the College after completing registration in the Faculty of Music.

Students applying for membership in the College who wish accommodation in the Residence must apply on the prescribed form which may be obtained from the Dean of Students, New College.

### INNIS COLLEGE

Innis College was constituted on July 1, 1964, and admitted its first students in the following September. It is a multi-faculty college of the University of Toronto, and includes undergraduate students in all Faculties and Schools of the University.

A special feature is the Writing Laboratory. This service offers assistance to

Innis College students in the skills and methods of writing essays and other academic reports. A staff of experienced teachers is available to give individual instruction.

Students entering the First Year in the Faculty of Music, who wish to apply for membership in Innis College, should indicate Innis College as "college of first choice" on the "Application for Admission" form upon which they apply for admission to their own Faculty. Students entering the Second or Third years who wish to join the College should obtain an application form from the Registrar, Innis College, University of Toronto.

A special college fee of \$15 is payable to the Chief Accountant of the University of Toronto. This payment is made after the applicant has received notice of his acceptance by Innis College.

## LIVING ACCOMMODATION

### WOMEN STUDENTS' RESIDENCE

A limited number of music students are accommodated at the University Women's Residence, 99-101 St. George Street, Toronto 5. Applications should be made to the Residence Supervisor at that address as early as possible.

Residence fees, including room and meals, are \$680 for the academic session. Fees do not cover laundry service, but a laundry room is available to students.

The residence is closed to regular students during the Christmas vacation and after June 17. Arrangements must be made for accommodation elsewhere during those periods.

### DEVONSHIRE HOUSE

The University Residence for male undergraduates of all faculties—apply to the Secretary to the Dean, Devonshire House, University of Toronto. An early application is advisable.

### OTHER ACCOMMODATION

For other living accommodation inquiry may be made from the following sources:

WOMEN (Residences maintained by the various Arts Colleges):

*University College*—Dean of Women; *Trinity College*—Registrar; *St. Michael's College*—Head, St. Joseph's College, Queen's Park or Head, Loretto College, 70 St. Mary Street.

MEN (Residences maintained by the various Arts Colleges):

*University College*—Dean of Men; *Victoria College*—Senior Tutor; *Trinity College*—Registrar; *St. Michael's College*—The Superior, St. Michael's College.

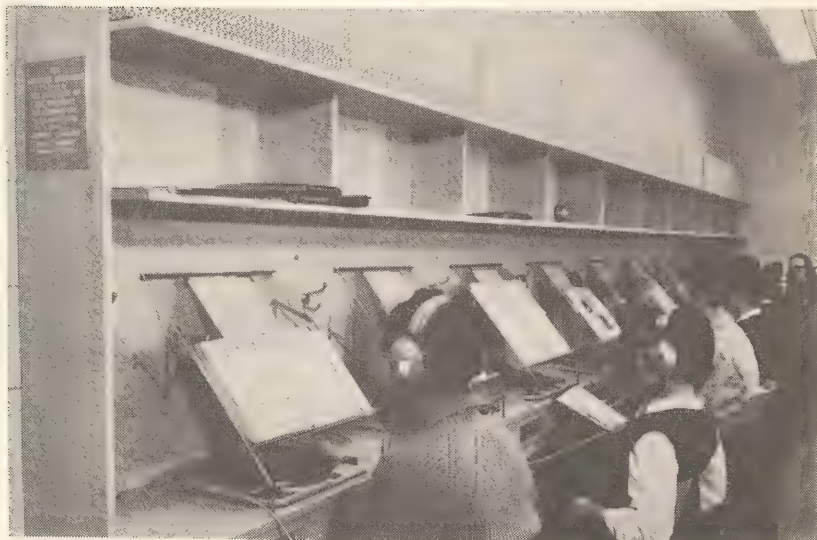


## HOUSING SERVICE

For the convenience of those students who are not able to find accommodation in the University and College residences, the University maintains a listing of rooming houses, flats, apartments and homes. The cost of this type of accommodation is approximately \$650 per year. Information on these rooms may be obtained through the Housing Service office at 134 St. George Street, Toronto 4.

Off-campus housing of this nature is not subject to University regulation, however every effort is taken to make the information on the accommodation as complete as possible and students are encouraged to assist in this effort by reporting on the quality of the accommodation that they have occupied.

A limited amount of accommodation is offered in exchange for part-time services such as housekeeping or babysitting.



A corner of the Listening Room

## PREScribed SUBJECTS

### BACHELOR OF MUSIC DEGREE COURSES

Following the successful completion of a common first year curriculum, students planning to major in Composition, History and Literature or Music Education will choose one field of specialization and follow the appropriate course of study given below.

The curricula for all years of the Bachelor of Music degree courses in Performance are to be found on pages 38 to 41.

### COMPOSITION, HISTORY AND LITERATURE AND MUSIC EDUCATION

#### FIRST YEAR

<i>Materials of Music</i> 100	3 hours
<i>Sight Singing and Dictation</i> 102	1 hour
Keyboard Harmony 104	1 hour
<i>Instrumental Class 150 (Strings)*</i>	1 hour
Instrumental Class 151 (Woodwind and Brass)	1 hour
Choral Technique 130	1 hour
Voice 131	2 hours
Introduction to Music Literature 120	3 hours
English 100	3 hours
One of: <i>French</i> 100	3 hours
History 100	3 hours
<i>Latin</i> 100	3 hours
Applied Music 185 (individual lessons)	½ hour
Ensembles	

\*Italicized for Music Education majors only.

### COMPOSITION

#### FIRST YEAR

See above.

## SECOND YEAR

<i>Composition 210*</i>	2 hours
Materials of Music 200	3 hours
Sight Singing and Dictation 202	1 hour
Keyboard Harmony 204	1 hour
Orchestration 215	2 hours
Music Bibliography 223	1 hour
History of Music 220	2 hours
English 200	3 hours
One of: French 200	3 hours
German 202	2 hours
History 200	3 hours
Latin 200	3 hours
Applied Music 285 (individual lessons)	½ hour
Ensembles	

\*The major chosen in Second Year must be continued in the Third and Fourth Years.

## THIRD YEAR

<i>Composition 310</i>	2 hours
Electives—One of: Introduction to Ethnomusicology 324	2 hours
Music of North America 325	2 hours
Fugue 306	1 hour
Analytical Technique 307	1 hour
Keyboard Harmony 304	1 hour
Orchestration 315	1 hour
Conducting 380	1 hour
History of Music 320	2 hours
One of: English 300	3 hours
Italian 123 or 200	4 or 3 hours
German 302	2 hours
Applied Music 385 (individual lessons)	½ hour
Ensembles	

## FOURTH YEAR

<i>Composition 410</i>	2 hours
Electives—Two of: Introduction to Ethnomusicology 324	2 hours
Music of North America 325	2 hours
Aesthetics 483	2 hours
Counterpoint 406	1 hour
Contemporary Analysis 407	1 hour
Conducting 480	2 hours
History of Music 420	2 hours
Acoustics 481	1 hour
Applied Music 485 (individual lessons)	½ hour
Ensembles	

## HISTORY AND LITERATURE

### FIRST YEAR

See Page 33.

### SECOND YEAR

<i>History and Literature</i> 222*	2 hours
Materials of Music 200	3 hours
Sight Singing and Dictation 202	1 hour
Keyboard Harmony 204	1 hour
Orchestration 215	2 hours
Music Bibliography 223	1 hour
History of Music 220	2 hours
English 200	3 hours
German 202	2 hours
Applied Music 285 (individual lessons)	½ hour
Ensembles	

\*The major chosen in Second Year must be continued in the Third and Fourth Years.

### THIRD YEAR

<i>History and Literature</i> 322	2 hours
Electives—One of: Introduction to Ethnomusicology 324	2 hours
Music of North America 325	2 hours
Fugue 306	1 hour
Analytical Technique 307	1 hour
Keyboard Harmony 304	1 hour
Orchestration 315	1 hour
Conducting 380	1 hour
History of Music 320	2 hours
One of: English 300	3 hours
Italian 123 or 200	4 or 3 hours
German 302	2 hours
Applied Music 385 (individual lessons)	½ hour
Ensembles	

### FOURTH YEAR

<i>History and Literature</i> 422	2 hours
Electives—Two of: Introduction to Ethnomusicology 324	2 hours
Music of North America 325	2 hours
Aesthetics 483	2 hours
Counterpoint 406	1 hour
Contemporary Analysis 407	1 hour
Conducting 480	2 hours
History of Music 420	2 hours
Acoustics 481	1 hour
Applied Music 485 (individual lessons)	½ hour
Ensembles	



## MUSIC EDUCATION

### FIRST YEAR

See Page 33.

### SECOND YEAR

Materials of Music 200	3 hours
Sight Singing and Dictation 202	1 hour
Keyboard Harmony 204	1 hour
Instrumental Class 250 (Strings)	1 hour
Instrumental Class 251 (Woodwind and Brass)	1 hour
Choral Technique 230	1 hour
History of Music 220	2 hours
English 200	3 hours
One of: French 200	3 hours
History 200	3 hours
Latin 200	3 hours
Applied Music 285 (individual lessons)	½ hour
Ensembles	

### THIRD YEAR

Keyboard Harmony 304	1 hour
<i>Orchestration 316</i>	1 hour
Instrumental Class 350 (Strings)	1 hour
Instrumental Class 351 (Woodwind and Brass)	1 hour
Instrumental Class 352 (Percussion)	½ hour
<i>Band and Orchestral Technique 356</i>	3 hours
Choral Technique 330	2 hours
Elementary Music Education 370	1 hour
Movement and Dance 372	1 hour
(for students taking Elementary Music option)	
Conducting 380	1 hour
History of Music 320	2 hours
English 300	3 hours
Applied Music 385 (individual lessons)	½ hour
Ensembles	

### FOURTH YEAR

Orchestration 416	2 hours
Choral Arranging 417	1 hour
Instrumental Class 450 (Strings)	1 hour
Instrumental Class 451 (Woodwind and Brass)	1 hour
Instrumental Class 452 (Percussion) (1967-1968 only)	½ hour
Band and Orchestral Technique 456	2 hours

Choral Technique 430	2 hours
Elementary Music Education 470	2 hours
(for students electing Elementary Music option)	
Comparative Music Education 471	1 hour
Conducting 480	2 hours
History of Music 420	2 hours
*Aesthetics 483	2 hours
Applied Music 485 (individual lessons)	½ hour
Ensembles	

\*May be taken by students in the Elementary Music option by petition only.



Wind Ensemble in Rehearsal

## BACHELOR OF MUSIC IN PERFORMANCE—PIANO

### FIRST YEAR

<i>Piano (individual lessons)</i> 185	1½ hours
<i>Materials of Music</i> 101	3 hours
Keyboard Harmony 105	1 hour
History of Music 121	2 hours
Sight Reading 263	1 hour
English 121	3 hours
Ensembles	

### SECOND YEAR

<i>Piano (individual lessons)</i> 285	1 hour
<i>Materials of Music</i> 201	3 hours
Keyboard Harmony 205	1 hour
History of Music 221	2 hours
Sight Reading 263	1 hour
Italian 123 (not applicable 1967–68)	4 hours
Accompanying 253	1 hour
Psychology 190 (applicable 1967–68 only)	2 hours
Ensembles	

### THIRD YEAR

<i>Piano (individual lessons)</i> 385	1 hour
<i>Materials of 20th Century Music</i> 301	1 hour
Departmental Literature 326 (or Style Study 354)	1 hour
History of Music 321	2 hours
Accompanying 353	1 hour
Psychology 190 (not applicable 1967–68 or 1968–69)	2 hours
Physical Science and Astrophysics 483	2 hours
Acoustics 481	1 hour
Music Elective: (subject to approval of instructor)	
One of: Analytical Technique 307	1 hour
Conducting 380	1 hour
Choral Arranging 417	1 hour
Choral Technique 130	1 hour
Fugue 306	1 hour
Music Bibliography 223	1 hour
Ensembles	

### FOURTH YEAR

(to be offered in 1968–69)

<i>Piano (individual lessons)</i> 485	1 hour
Departmental Literature 426 (Piano)	1 hour
Fine Art 300	3 hours
Teaching Methods 260	2 hours
Accompanying 453	1 hour
Music Elective—(two subjects not already chosen in third year)	2 hours
Ensembles	

# BACHELOR OF MUSIC IN PERFORMANCE—STRINGS, WOODWIND AND BRASS

## FIRST YEAR

<i>Major Instrument (individual lessons)</i> 185	1 hour
Piano Minor (individual lessons) 187	½ hour
<i>Materials of Music</i> 101	3 hours
Keyboard Harmony 105	1 hour
History of Music 121	2 hours
English 121	3 hours
Chamber Music 191	2 hours
Ensembles	8 hours

## SECOND YEAR

<i>Major Instrument (individual lessons)</i> 285	1 hour
Piano Minor (individual lessons) 287	½ hour
<i>Materials of Music</i> 201	3 hours
Keyboard Harmony 205	1 hour
History of Music 221	2 hours
Italian 123 (not applicable 1967-68)	4 hours
Psychology 190 (applicable 1967-68 only)	2 hours
Chamber Music 291	2 hours
Ensembles	8 hours

## THIRD YEAR

<i>Major Instrument (individual lessons)</i> 385	1 hour
Piano Minor (individual lessons) 387	½ hour
<i>Materials of 20th Century Music</i> 301	1 hour
History of Music 321	2 hours
Psychology 190 (not applicable 1967-68 or 1968-69)	2 hours
Acoustics 481	1 hour
Physical Science and Astrophysics 483	2 hours
Music Elective: (subject to approval of instructor)	
One of: Analytical Technique 307	1 hour
Conducting 380	1 hour
Choral Arranging 417	1 hour
Choral Technique 130	1 hour
Fugue 306	1 hour
Music Bibliography 223	1 hour
Chamber Music 391	2 hours
Ensembles	8 hours

## FOURTH YEAR (to be offered 1968-69)

Major Instrument (individual lessons) 485	1 hour
Departmental Literature 427	1 hour



Fine Art 300	3 hours
Music Elective—(two subjects not already chosen in third year)	1 hour
Chamber Music 491	2 hours
Ensembles	8 hours

## BACHELOR OF MUSIC IN PERFORMANCE—VOICE

### FIRST YEAR

<i>Singing (individual lessons) 185</i>	1½ hours
Piano Minor (individual lessons) 187	½ hour
<i>Materials of Music 101</i>	3 hours
Keyboard Harmony 105	1 hour
History of Music 121	2 hours
English Diction 135	1 hour
German Diction 137	1 hour
Italian Diction 138	1 hour
Sight Singing 103	1 hour
English 121	3 hours

### SECOND YEAR

<i>Singing (individual lessons) 285</i>	1 hour
Piano Minor (individual lessons) 287	½ hour
<i>Materials of Music 201</i>	3 hours
Keyboard Harmony 205	1 hour
History of Music 221	2 hours
German Diction 237	1 hour
Italian Diction 238	1 hour
Lieder 240	1 hour
Sight Singing 203	1 hour
Psychology 190 (applicable 1967–68 only)	2 hours
Opera School 294 or Collegium Musicum 293	6 hours

### THIRD YEAR

<i>Singing (individual lessons) 385</i>	1 hour
Piano Minor (individual lessons) 387	½ hour
<i>Materials of 20th Century Music 301</i>	1 hour
History of Music 321	2 hours
French Diction 336	1 hour
Lieder 340	1 hour
Psychology 190 (not applicable 1967–68 or 1968–69)	2 hours

Physical Science and Astrophysics 483	2 hours
Accoustics 481	1 hour
Opera School 394 or Collegium Musicum 393	6 hours

FOURTH YEAR  
(to be offered 1968-69)

Singing (individual lessons) 485	1 hour
Oratorio 339	1 hour
Fine Art 300	3 hours
Academic Elective	3 hours
Opera School 494	6 hours

ARTIST AND LICENTIATE DIPLOMA—PIANO

FIRST YEAR

<i>Piano (individual lessons)</i> 186	1½ hours
<i>Materials of Music</i> 101	3 hours
Keyboard Harmony 105	1 hour
History of Music 121	2 hours
Sight Reading 263	1 hour
Ensembles	1 hour

ARTIST DIPLOMA—PIANO

SECOND YEAR

<i>Piano (individual lessons)</i> 286	1 hour
<i>Materials of Music</i> 201	3 hours
Keyboard Harmony 205	1 hour
History of Music 221	2 hours
Accompanying 253	1 hour
Chamber Music 291	2 hours
Options:	
Teaching Methods 260	2 hours
Supervised Teaching 264	1 hour

THIRD YEAR

Piano (individual lessons) 386	1 hour
Piano Literature (beginning 1968-69)	1 hour

Materials of 20th Century Music 301	1 hour
Style Study 354	1 hour
History of Music 321	2 hours
Accompanying 353	1 hour
Electives—(beginning 1968–69)	
One of: Analytical Technique 307	1 hour
Conducting 380	1 hour
Choral Technique 130	1 hour
Choral Arranging 417	1 hour
Fugue 306	1 hour
Music Bibliography 223	1 hour
Chamber Music 391	2 hours
Options: (beginning 1968–69)	
Teaching Methods 360	2 hours
Supervised Teaching 364	1 hour

## LICENTiate DIPLOMA—PIANO

### FIRST YEAR

See Artist and Licentiate Diploma—Piano, Page 41.

### SECOND YEAR

<i>Piano (individual lessons) 286</i>	1 hour
Materials of Music 201	3 hours
Keyboard Harmony 205	1 hour
History of Music 221	2 hours
Sight Reading 263	1 hour
Accompanying 253	1 hour
<i>Teaching Methods 260</i>	2 hours
Supervised Teaching 264	1 hour
Chamber Music 291	1 hour

### THIRD YEAR

Piano (individual lessons) 386	1 hour
Style Study 354	1 hour
Piano Literature 326 (beginning 1968–69)	1 hour
Materials of 20th Century Music 301	1 hour
History of Music 321	2 hours
Accompanying 353	1 hour
Elementary Music Education 370	1 hour
Survey of Teaching Materials 367	1 hour
Teaching Methods 360	3 hours
Supervised Teaching 364	1 hour
Chamber Music 391	1 hour

## ARTIST DIPLOMA—STRINGS, WOODWIND, BRASS

### FIRST YEAR

<i>Major Instrument (individual lessons)</i> 186	1 hour
Piano Minor (individual lessons) 187	½ hour
<i>Materials of Music</i> 101	3 hours
Keyboard Harmony 105	1 hour
History of Music 121	2 hours
Chamber Music 191	2 hours
Ensembles	8 hours

### SECOND YEAR

<i>Major Instrument (individual lessons)</i> 286	1 hour
Piano Minor (individual lessons) 287	½ hour
<i>Materials of Music</i> 201	3 hours
Keyboard Harmony 205	1 hour
History of Music 221	2 hours
Chamber Music 291	2 hours
Ensembles	8 hours

### THIRD YEAR

<i>Major Instrument (individual lessons)</i> 386	1 hour
Piano Minor (individual lesson) 387	½ hour
Departmental Literature 326 (beginning 1968–69)	1 hour
<i>Materials of 20th Century Music</i> 301	1 hour
History of Music 321	2 hours
Chamber Music 391	2 hours
Ensembles	8 hours

## ARTIST AND LICENTIATE—VOICE

### FIRST YEAR

<i>Singing (individual lessons)</i> 186	1½ hours
Piano Minor (individual lessons) 187	½ hour
<i>Materials of Music</i> 101	3 hours
History of Music 121	2 hours
English Diction 135	1 hour
German Diction 137	1 hour
Italian Diction 138	1 hour
Sight Singing 103	1 hour



## ARTIST DIPLOMA—VOICE

### SECOND YEAR

<i>Singing (individual lessons)</i> 286	1 hour
Piano Minor (individual lessons) 287	½ hour
Materials of Music 201	3 hours
Keyboard Harmony 105	1 hour
History of Music 221	2 hours
German Diction 237	1 hour
Italian Diction 238	1 hour
Lieder 240	1 hour
Sight Singing 203	1 hour
Opera School 294 or Collegium Musicum 293	

### THIRD YEAR

Singing (individual lessons) 386	1 hour
Piano Minor (individual lessons) 387	½ hour
Materials of 20th Century Music 301	1 hour
Keyboard Harmony 205	1 hour
History of Music 321	2 hours
French Diction 336	1 hour
Lieder 340	1 hour
Oratorio 339	1 hour
Opera School 294 or Collegium Musicum 393	

## LICENTiate DIPLOMA—VOICE

### FIRST YEAR

See First Year Artist and Licentiate—Voice, Page 43.

### SECOND YEAR

<i>Singing (individual lessons)</i> 286	1 hour
Piano Minor (individual lessons) 287	½ hour
Materials of Music 201	3 hours
Keyboard Harmony 105	1 hour
History of Music 221	2 hours
German Diction 237	1 hour
Italian Diction 238	1 hour
Lieder 240	1 hour
Sight Singing 203	1 hour
<i>Teaching Methods</i> 261	3 hours

# THIRD YEAR—LICENTIATE

Singing (individual lessons) 386	1 hour
Piano Minor (individual lessons) 387	½ hour
Materials of 20th Century Music 301	1 hour
Keyboard Harmony 205	1 hour
History of Music 321	2 hours
Survey of Teaching Materials 368	1 hour
French Diction 336	1 hour
Lieder 340	1 hour
Oratorio 339	1 hour
Elementary Music Education 270	1 hour
Teaching Methods 361	2 hours
Supervised Teaching 365	1 hour

## DESCRIPTION OF SUBJECTS

### THEORY AND COMPOSITION

*Analytical Technique 307.* Harmonic, contrapuntal and structural analysis of selected works from Bach to the end of the 19th Century. One hour a week.

*Contemporary Analysis 407.* Continuation of Analytical Technique 307: works selected mostly from the 20th Century. One hour a week.

*Choral Arranging 417.* Writing for voices in various combinations and for different levels of advancement. Setting of folk material. Critical analysis of school choral publications. Studies in this subject will be correlated with those in Choral Technique. One hour a week.

*Composition 210.* The small forms for piano, voice and solo instruments. Opportunities are provided for the performance of student compositions. Two hours a week.

*Composition 310.* The extended forms, including writing for orchestra. One hour a week.

*Composition 410.* Continuation of composition 310. At least two compositions to be prepared for student performance. One hour a week.

*Counterpoint 406.* Counterpoint in the style of Palestrina and the Tudor writers in three and four parts. Canon in two parts and double canon in four parts with or without an independent part. Five-part imitative counterpoint in florid style using a given canto fermo. One hour a week.

*Fugue 306.* Fugue in three or four parts, for keyboard, strings or voices. Analysis of classical and modern fugues. One hour a week.

*Keyboard Harmony 104.* Knowledge of chords and scales in all major and minor keys. Playing of cadence types and simple harmonic progressions including seventh chords and secondary dominants. Modulation to closely related keys and use of pivot chord. Realization of figured bass including triads and seventh chords with all their inversions. Elementary transposition in two parts. Use of five clefs in two-part score reading. Sight harmonization of simple folk tunes and chorale melodies. One hour a week.

*Keyboard Harmony 204.* Chromatic and sudden modulation, also to foreign keys. Improvisation of eight- and sixteen-bar sentences using given motives and modulation. Playing of progressions including suspensions, figuration and altered chords (augmented sixth and Neapolitan). Sight harmonization of melodies containing unessential notes and chromatic alterations. Realization of simple continuo bass in classical style (Corelli, Bach, Handel). More advanced transposition. Three-part score reading in five clefs, transposing instruments and simple string quartet scores by Haydn. One hour a week.

*Keyboard Harmony 304.* Practical extemporization upon simple themes in form of variations. Application of all diatonic and chromatic harmony to different types of modulation (also enharmonic modulation), sequence playing and free sight harmonization in all major and minor keys. Realization of more advanced continuo bass from Handel Sonatas, using altered chords and nonharmonic material. Transposition of advanced harmonic and contrapuntal music of the 18th and 19th Centuries. Score reading in four and more parts, including string quartet and symphony scores (Mozart, Beethoven, Schubert). One hour a week.

*Keyboard Harmony 105.* Same as Keyboard Harmony 104 but for students in diploma courses. One hour a week.

*Keyboard Harmony 205.* Same as Keyboard Harmony 204 except that non-pianists in diploma courses will be required to show knowledge of score reading in two-parts only (five clefs) and transposing instruments in single lines. One hour a week.

*Materials of Music 100.* Harmonic materials: triads, seventh chords, non-harmonic materials. The study of melody and simple forms. Creative work. Three hours a week.

*Materials of Music 200.* The study of chromatic harmony. The study of counterpoint: melody writing, canon and fugue exposition. Three hours a week.

*Materials of Music 101.* Harmony: Four-part writing based on triads, dominant seventh and derivatives, tonicization and simple modulation. Two part melodic writing. Harmonic analysis of 18th- and 19th-Century literature. Ear training: harmonic, melodic and rhythmic dictation. Three hours a week.

*Materials of Music 201.* Harmony: Diatonic seventh chords, chromatic harmony and extended modulation. Harmonic analysis. Contemporary techniques. Elementary orchestration. Canon and fugal exposition. Ear training: harmonic, melodic and rhythmic dictation. Three hours a week.

*Materials of Twentieth Century Music 301.* A study of selected contemporary music with emphasis on analytical and performance problems. One hour a week.

*Orchestration 215.* Scoring for various combinations of woodwinds, horns, strings and timpani. Special problems of piano transcription. Study of selected scores. Two hours a week.

*Orchestration 315.* Scoring for the large orchestra, including harp and percussion. Study of selected scores. One hour a week.

*Orchestration 316.* Scoring for wind and percussion instruments both in small groups and in the concert band. Arranging with special emphasis on the requirements for school instrumental groups. Problems of transcription from other musical media. One hour a week.



*Orchestration 416.* Writing for stringed instruments, for small combinations of strings, winds and percussion and for the full orchestra. Two hours a week.

*Sight Singing and Dictation 102.* Sight singing and rhythmic reading, clef reading, melodic, rhythmic, and harmonic dictation, paralleling the study of the materials of music. One hour a week.

*Sight Singing and Dictation 202.* First-year work continued in increasing complexity, including contrapuntal problems. One hour a week.

## HISTORY OF MUSIC

*Introduction to the Literature of Music 120.* The major forms of Western music. One hour a week first term. The major styles of Western music and its repertoire. Texts: Apel, *Harvard Dictionary of Music*, complete edition (Harvard); Parrish and Ohl, *Masterpieces of Music before 1750* (Norton); Sachs, *Our Musical Heritage*, second edition (Prentice-Hall). One hour a week first term, two hours a week second term.

*History of Music 220.* Mediaeval, Renaissance and early Baroque periods up to 1650. Texts: volume 1 of Davison and Apel, *Historical Anthology of Music* (Harvard); Grout, *History of Western Music* (Norton). Two hours a week.

*History of Music 320.* Middle and late Baroque, Rococo and Classical Periods: 1650 to the death of Beethoven. Texts: first and second year texts plus approximately ten scores to be selected by the lecturer. Two hours a week.

*History of Music 420.* Music of the 19th and 20th centuries. Texts: first and second year texts plus approximately ten scores to be selected by the lecturer. Two hours a week.

*History of Music 121.* General survey of the history of music from Gregorian chant to the present. Two hours a week.

*History of Music 221.* The Renaissance, Baroque and Classic periods. Two hours a week.

*History of Music 321.* Music of the 19th and 20th Centuries. Two hours a week.

*History and Literature of Music 222.* Special problems to be chosen by the instructor. For students majoring in History and Literature as a Subject of Concentration. Two hours a week.

*History and Literature of Music 322.* A continuation of History and Literature 222. Two hours a week.

*History and Literature 422.* A continuation of History and Literature 322.

*Introduction to Ethnomusicology* 324. The scales, systems, instruments and styles of the musics of non-western cultures and the research methods employed in their study. Two hours a week.

*Music Bibliography* 223. Research technique in music including studies in reference books and sources. One hour a week.

*Music of North America* 325. Music of the New World from the early settlers to the twentieth century. Two hours a week.

## ACADEMIC SUBJECTS

Instruction for Faculty of Music students in English, French, Latin and German is given by the staff of University College only.

*Acoustics* 481. Acoustics for musicians. A descriptive course illustrated by short films and demonstrations. Vibrating systems and wave motion. Resonance. Architectural acoustics and sound in the atmosphere. Complex vibrations of strings, rods, bars, pipes. The ear and hearing. Recording and reproducing sounds. Text books: Stewart, *Introductory Acoustics*; Culver, *Musical Acoustics*. One hour a week.

*English* 100. English literature from Chaucer to Milton. Original essays are required from students. *Candidates who have failed to secure standing in these essays will receive no credit for the examination in literature.* Three hours a week.

*English* 121. *Literature and Composition.* (a) Literature. The purpose of the course is to identify various literary values through a study of examples of the literature: poetry, fiction, drama, with emphasis on the modern period. Texts: *Story and Structure*, ed. Perrine (Harcourt); *Modern Poetry*, ed. Mack (Prentice-Hall); two of Conrad, *Heart of Darkness* (Dell); Fitzgerald, *The Great Gatsby* (Scribner's); Joyce, *Portrait of the Artist* (Compass); Forster, *Passage to India* (Penguin); two of O'Casey, *Juno and the Paycock*, in *Three Plays* (St. Martin's); Williams, *Streetcar Named Desire* (Signet); Miller, *Death of a Salesman* (Compass); O'Neill, *Long Day's Journey into Night* (Yale); with another novel and another play to be decided in September. (b) Composition. The purpose of the course is to enable the student to write substantial (1,000 to 1,500 words) expository essays. Final examination in Literature. 2 lectures per week, both terms.

*English* 200. English literature from Dryden to Keats. Original essays are required from students. See note under English 100 above concerning the relation of essays to the examination in literature. Three hours a week.

*English* 300. English literature from Tennyson to the present. Original essays are required from students. See note under English 100 above concerning the relations of essays to the examination in literature. Three hours a week.

- French 100.** Representative works of French Literature. Study of prescribed texts. Composition and language study. Supplementary work in the language laboratory. Three hours a week. (Prerequisite, Grade 13 or equivalent.)
- French 200.** French literature of the 17th and 18th Centuries. Study of prescribed texts. Composition. Three hours a week. (Prerequisite, French 100, or 120 or 160.)
- German 202.** Elementary reading course. Two hours a week.
- German 302.** Advanced reading course. Two hours a week.
- History 100.** History of Europe from 1400 to 1945. Two hours lecture, and one tutorial group.
- History 200.** History of Great Britain. Two hours lectures and one tutorial group.
- Italian 100.** Introductory course in Italian. Prescribed texts: Speroni and Golino, *Basic Italian*; *Modern Italian One-Act Plays* (ed. Swanson); Cantarella, *Dieci nouvelle contemporanee*. Four hours a week.
- Italian 123.** Introductory course in Italian. Four hours a week.
- Italian 200.** Intermediate course. Composition. Prescribed texts: Manzoni, *I promessi sposi* (ed. Russo); *The Penguin Book of Italian Verse*; Pirandello, *Così è se vi pare*; Verga, *Pane nero* (ed. White); Lennie and Grego, *Italian for You*. Three hours a week.
- Latin 100.** *The Last Century of the Republic*: Life and Letters, with a study of Cicero, in Catilinam III, Lucretius V 925-965, 988-1135, 1194-1240, 1379-1435, Catullus I, 3, 4, 7, 8, 11, 31, 44, 45, 46, 51, 72, 76, 96, 101, 109. The social and literary background; rapid reading, review of accidence and syntax. Three hours a week. (Pre-requisite, Grade 13 Latin or equivalent.)
- Latin 200.** *Roman Letters, Virgil*; Composition. R. G. C. Leavens, *A Book of Latin Letters*, 1, 2, 5, 7, 12, 16, 18, 19, 22, 23, 26, 30, 35, 39, 40, 42, 43, 46, 48, 49, 51, 52, 57, 58, 60, 63, 64, 68, 69, 72, Virgil Aeneid IV, VI. Prose composition; translation at sight. Three hours a week.
- Physical Science and Astrophysics 483.** The course will be given in two parts each one hour per week. (i) Basic physical concepts—force, momentum, energy, relativity and quanta. The nature of elementary particles, nuclei, atoms and molecules; the macroscopic forms of matter. (ii) The astronomy lectures deal with the physical universe beyond our planet. The course will be partly descriptive but it also will aim to give an understanding of how man has acquired his knowledge of what forces are at work in shaping the universe. In addition to the historical background, the aims and achievements of modern astronomy will be presented.

*Psychology 190.* Introductory psychology for students who normally will have only one course in this subject. A course on fundamentals in general psychology. 56 hours. Text: Munn, *Psychology*; 5th edition, 1966. Two hours a week.

## VOCAL STUDIES AND ENSEMBLES

*Choral Technique 130.* Vocal technique: breathing, support, posture, attack, release, vowels, consonants, diphthongs. Forms: mass (ordinary), magnificat, nunc dimittis, cantata. English and Latin (Solesmes). Discussions, required record listening. One hour a week.

*Choral Technique 230.* Continuation of 130. Passions, oratorio, chorale, chorale fantasia, church Latin. One hour a week.

*Choral Technique 330.* Continuation of 230. Practical coaching and conducting of homophonic music. Madrigal, motet, carol, folk song, part song, Gloria. One hour a week.

*Choral Technique 430.* Continuation of 330. Evaluation of varied choral material. Mass (propers), chorus in symphonic forms, opera. Conducting of plainsong, polyphonic motet, choral-orchestral work. Preparation of concerts and examinations. One hour a week.

*Chorus 192, 292, 392, 492.* Vocal experience and training are provided through the Opera School, and the Faculty of Music Chorus and Choir.

*English Diction 135.* Physiology of the voice. Exercises to develop resonance and clarity of articulation. Detailed analysis of vowel and consonant sounds occurring in English. One hour a week.

*French Diction 336.* Elementary French grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

*German Diction 137 and 237.* Elementary German grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

*Italian Diction 138 and 238.* Elementary Italian grammar. Phonetics. Sound production as applied to reading and singing. One hour a week.

*Lieder 240.* The songs of Schubert, Schumann, Brahms, Hugo Wolf, Gustav Mahler, Richard Strauss. One hour a week.

*Lieder 340.* A continuation of Lieder 240. One hour a week.

*Opera School 194, 294, 394, 494.* Voice students in the Artist Diploma course join the solo and chorus classes of the Opera School.

*Oratorio 339.* The study of oratorio repertoire in general. One hour a week.



*Sight Singing 103.* Intensive practice in music reading for singers in diploma courses. One hour a week.

*Sight Singing 203.* Further intensive practice in music readings for singers, from music of the 16th, 17th and 20th Centuries. One hour a week.

*Voice 131.* Class study of vocal techniques: tone production, phrasing, articulation, diction, repertoire. Special emphasis on the changing voice. Individual experience in solo singing. One hour a week.

## INSTRUMENTAL STUDIES AND ENSEMBLES

*Accompanying 253, 353.* The study and practice of the art of pianoforte accompaniment. A survey of the standard repertoire both vocal and instrumental. One hour a week.

*Band 190, 290, 390, 490.* The University of Toronto Concert Band provides ensemble experience for qualified players of wind and percussion instruments.

*Band and Orchestral Technique 356.* Lectures: The place of instrumental music education in the schools. The organization and training of wind instrument groups with emphasis on the concert band. Procedures in instrumental class instruction. Operation of the instrumental music library. One hour a week. Repertoire laboratories: wind instruments one hour a week; string instruments one hour a week.

*Band and Orchestral Technique 456.* Lectures: The string programme in the schools. The organization and training of string groups and of the full orchestra. Small ensembles in the school programme. Physical accommodation for school instrumental music. Purchasing and maintenance of instruments. One hour a week. Repertoire laboratory: orchestra one hour a week.

*Chamber Music 191, 291, 391, 491.* The reading, study and performance of trios, quartets, quintets, etc. Two hours a week.

*Instrumental Class 150 (Strings).* The study of stringed instruments. Specialized study in violin. Students with adequate prior experience in violin or viola will specialize in violoncello. Instruments will be provided for practice. One hour a week.

*Instrumental Class 151 (Woodwind and Brass).* Practical study of wind instruments with emphasis on tone production, embouchure, fingering, tuning, and care of the instrument. The student will specialize either in clarinet and flute or trumpet and trombone. Instruments will be provided for home practice. One hour a week.

*Instrumental Class 250.* A continuation of Instrumental Class 150 covering further work on the instrument studied in first year. Instruments will be provided for practice. One hour a week.

*Instrumental Class 251.* A continuation of Instrumental Class 151. Students will specialize in family of instruments not covered in first year. Instruments will be provided for practice. One hour a week.

*Instrumental Class 350.* Further study of stringed instruments. Specialized work on cello. Students who have adequate prior experience on violin and cello will specialize in double bass. Instruments will be provided for practice. One hour a week.

*Instrumental Class 351.* Further study of wind instrument performance. Students will be assigned either woodwind (oboe and bassoon) or brass (French horn, euphonium and tuba). Instruments will be provided for practice. One hour a week.

*Instrumental Class 450.* Further study of stringed instruments. Specialized work on double bass. Instruments will be provided for practice. One hour a week.

*Instrumental Class 451.* A continuation of Instrumental Class 351. Students will specialize in the family of wind instruments not covered in third year. Instruments will be provided for practice. One hour a week.

*Instrumental Class 352.* Practical study of percussion instruments. Students will specialize in snare drum and will have periodic playing examinations. Timpani, mallet-played instruments, cymbals and accessory instruments. Care and maintenance of percussion instruments and equipment. One hour a week for a half year.

*Instrumental Class 452.* Same as Instrumental Class 352 but offered 1967–68 only.

*Orchestra 195, 295, 395, 495.* Orchestral experience and training are provided through the Royal Conservatory Symphony Orchestra.

*Piano Minor 187.* Individual lessons for instrumentalists and singers. One-half hour weekly. Students who have passed Grade VI piano examination (or an equivalent) do not take this subject.

*Sight Reading 263.* The reading and study of solo pieces, accompaniments, duets, of symphonies and overtures arranged for two pianos. One hour a week. Note: This course is offered in both first and second years. Students will normally take both years but those who demonstrate superior ability in sight reading at the end of the first year may, at the discretion of the instructor, be excused from classes during the second year. Marks obtained in this subject will be considered by the examiners with the work of the *second* year in determining the student's standing in the year.

*Style Study 354 (Piano); 355 (Violin).* Stylistic analysis of the most significant pieces in the piano and string repertoire. Problems of phrasing, bowing and ornamentation; discussion and comparison of editions and trends of interpretation. One hour a week.

## TEACHING COURSES

- Comparative Music Education 471.* A study of music education practices throughout the world with particular emphasis on the teaching of music in schools, conservatories and private studios in North America and Europe. The relevance of these practices to Canadian education. One hour a week.
- Elementary Music Education 270.* Introduction to Carl Orff's approach to the problems of elementary music education. One hour a week.
- Elementary Music Education 370.* Same as course 270 but for music education majors in the degree course. One hour a week.
- Elementary Music Education 470.* A continuation of course 370. Introduction to recorder playing. For music education majors choosing the elementary option. Two hours a week.
- Supervised Teaching 264, 364 (Piano); 365 (Voice).* Licentiate diploma course students are required to teach at least one pupil, the teaching to be supervised, demonstration lessons to be given.
- Survey of Teaching Materials 367 (Piano); 368 (Voice).* Sight reading with emphasis on teaching repertoire. One hour a week.
- Teaching Methods 260.* The historical evaluation of piano technique and teaching. Theory and practice in piano teaching. Demonstration lessons. Two hours a week.
- Teaching Methods 261.* The physiology and techniques of singing. Vocal literature. Programming for beginners. Three hours a week.
- Teaching Methods 360.* A continuation of Teaching Methods 260. Stylistic analysis and technique in piano teaching. Performance of representative works by class members with study and analysis. Demonstration lessons with advanced pupils. Three hours a week.
- Teaching Methods 361.* Continued study of vocal literature. Programming for advanced singers. Two hours a week.

## CONDUCTING

- Conducting 380.* Principles of baton technique. Conducting of simple vocal and instrumental scores. Special attention to the interpretation of condensed scores. One hour a week.
- Conducting 480.* A continuation of the course listed above. Special reference to conducting from full score. Two hours a week.

## FEES\*

A student who has been admitted to the Faculty of Music is required to pay at least the first term instalment of fees on or before the opening date of the session, and before applying to the Secretary of the Faculty for his card of admission to lectures. The amount of the first term instalment of fees or of the total fee may be ascertained from the schedule below.

*Late Registration Fee*—Any student who registers after the last date for normal registration in his or her own faculty or school is required to pay a late registration fee of \$10 plus \$1 for each day of delay to a maximum of \$20.

The second term instalment of fees, if not already paid, is payable on or before January 20. After this date, an additional fee of \$3.00 a month will be imposed up to a maximum of \$10.00. All fees for the session must have been paid in full before the student can receive his pseudonym for the final examination.

*Fees must be paid to the Chief Accountant of the University of Toronto.*

Academic Year	Academic Fee	Incidental Fees*	Total Fee (if paid in one instalment)	First Term Instalment	Second Term Instalment Due Jan. 20
Degree Course—Men					
All Years	\$490	\$63	\$553	\$308	\$248
Degree Course—Women					
All Years	\$490	\$38	\$528	\$283	\$248
Artist and Licentiate Diploma Courses—Men					
All Years	\$490	\$48	\$538	\$293	\$248
Artist and Licentiate Diploma Courses—Women					
All Years	\$490	\$28	\$518	\$273	\$248

\*These Incidental Fees include the following fees: Hart House (for men), Students' Administrative Council, Athletic, Health Service, Undergraduate Association, Concert Fee, Practice Fee.

### MISCELLANEOUS FEES

Admission examination fee, practical or theory only . . . . .	\$10
Practical and theory . . . . .	15
Late Registration fee \$10 plus \$1 per day max. . . . .	20
Equivalent certificate fee . . . . .	5
Advanced standing fee . . . . .	10
Supplemental examination fee for one subject . . . . .	10
(each additional subject \$5)	
Fee for transcript of record . . . . .	1
(each additional copy 25¢)	
Deposit for use of University-owned instruments (refundable) . . . . .	10

\*See important note inside front cover.



Students should be prepared to meet their living expenses, at least for the first year; they cannot expect to earn their living while studying.

Applicants for scholarship and bursary aid are advised that many awards are not granted until well after the opening of the academic year. For this reason, all students should be prepared to pay at least the first instalment of fees, which is a University requirement to complete registration (First year Degree Students see—ADMISSION AWARDS).

## FINANCIAL AID

### SCHOLARSHIP/PRIZES, BURSARIES AND LOAN FUNDS

There are three types of financial aid for undergraduates—Scholarships/Prizes, Bursaries and Loan Funds. The University, the Federated Universities and Faculties, as well as the Provincial government and other agencies have funds to provide these types of aid.

In the Faculty of Music, certain types of awards apply to *degree courses*, while others are *applicable to diploma course students*.

Financial aid is not available to students in cash prior to registration at the University, although the value of awards so made will be applied against fees.

*A Scholarship/Prize* is an award given to a student of high academic achievement and normally the financial need of the student is not taken into account when considering his qualifications for these awards.

*A Bursary* is an award to a student who can show that financial assistance is needed in order to proceed with his education. He must, of course, also show that he is capable of benefitting from further education, although the academic standard required is normally not as high as that needed for a Scholarship.

*Loan Funds* are available to students who wish to use them to provide emergency financing or to provide additional funds above any Scholarship or Bursary assistance received. The student must complete a formal loan agreement with the University or other lending body.

## ADMISSION AWARDS

### (FOR STUDENTS ENTERING FIRST YEAR OF A DEGREE COURSE)

Information (concerning admission awards) may be obtained from high school principals and guidance counsellors, or may be found in the current Admission Awards calendar available from the Office of Student Awards, Simcoe Hall.

Some admission awards provide for continuation of grants into the second, third and fourth years of degree courses if the scholar maintains a satisfactory academic record.

## AWARDS TO STUDENTS IN SECOND AND HIGHER YEARS OF DEGREE COURSES

In order to be eligible for a prize, scholarship, bursary, fellowship or other award granted solely upon standing obtained at an annual or special examination or upon an essay, or term work, or other academic rating, a candidate must obtain first class honours at such examinations, etc., unless the statute respecting the awards specifies that standing lower than first class honours may be accepted.

When an award is granted upon standing obtained on part of the work of any academic year, the candidate must obtain standing, but need not obtain honours in the work of the academic year as a whole, provided he obtains honours in the part concerned, unless the statute respecting the award specifies otherwise.

No award except a bursary will be granted to a candidate who is conditioned in any subject at an annual examination, unless the statute respecting the award specifies otherwise.

A candidate who has spent two sessions in any year of any undergraduate course is not eligible to compete for any award except a bursary at the annual examinations of that year.

Unless otherwise specifically provided, any award in the gift of the Senate shall be tenable with any other award or awards.

Awards will be paid (I) if of the value of \$100 or less, in one instalment on November 20, and (II) if of the value of more than \$100 in two equal instalments, the first on November 20 and the second on January 20 in the session following the granting of the awards.

### LESLIE BELL SCHOLARSHIP

The annual income from a fund established by the Leslie Bell Singers Alumnae and the friends of the late Dr. Leslie Bell. The scholarship is awarded to a student in the Bachelor of Music course majoring in Music Education and who plans to enter the field of choral music in the schools. Applications should be made to the Secretary of the Faculty of Music.

### THE BOOSEY AND HAWKES (CANADA) LTD. SCHOLARSHIP

Value \$100.00. This scholarship is awarded to the student in the first year of the Bachelor of Music course majoring in Music Education who ranks highest in the annual examinations and who enrolls in the second year. No application is required.

### GEORGE COUTTS MEMORIAL SCHOLARSHIP

Value approximately \$80. Awarded to a student entering fourth year, who obtained first class honours in the third year of a degree course in the Faculty of Music and who is "a fine person and of sound musicianship".

#### WILLIAM ERVING FAIRCLOUGH SCHOLARSHIP

The estate of the late Latham True provides a scholarship in memory of the late William Erving Fairclough. This scholarship is for holders of the degree of Bachelor of Music of the University of Toronto for the purpose of the study of organ playing or advanced composition in the United States or Europe. The scholarship, of the minimum value of \$1,200 will be awarded as funds become available and may be renewed for a second or third year.

#### THE J. M. GREENE MUSIC COMPANY SCHOLARSHIP

Value \$100.00. This scholarship is awarded to the third year degree student majoring in Music Education who receives the highest aggregate standing in instrumental music courses, who enrolls in the fourth year, and who also states his intention to enter the teaching profession. No application is required.

#### THE KHAKI UNIVERSITY AND Y.M.C.A. MEMORIAL SCHOLARSHIP FUND

Gift of the Khaki University of Canada, two scholarships each of the value of one half (approximately \$400) the annual income from the fund. Awarded to students in any undergraduate degree course in any Faculty or School, who are enrolled in the second or higher year of their course and who obtain first class standing. Preference will be given to sons and daughters of soldiers of World War I and of service men in the armed forces in World War II. Applications must be submitted to the Secretary of the Faculty of Music on or before October 15.

#### MUSICAL TALENT FOUNDATION

The Foundation grants scholarship and other funds for the development of promising music students. Disbursements to students are made on the basis of awards by the Royal Conservatory of Music. Awards may be made to both degree and diploma students. Information and application forms may be obtained from the Secretary of the Faculty of Music.

#### PETER SCREATON SKINNER PRIZE

The annual income from a fund established by the friends of the late Peter Screaton Skinner to be awarded to the student in the first year of the Bachelor of Music course majoring in Music Education who obtains the highest standing in the study of Organ. No application is required.

#### THE WATERLOO MUSIC COMPANY LIMITED SCHOLARSHIP

Value \$100. This scholarship is awarded to the second year degree student majoring in Music Education who ranks highest in the annual examinations, who enrolls in the third year, and who also states his intention to enter the teaching profession. No application is required.

### ATA TRUCKING INDUSTRY EDUCATIONAL FOUNDATION BURSARIES

The Automotive Transport Association of Ontario has established a bursary fund for students in the second or higher years of any undergraduate degree course. Award shall be made to those who, because of extenuating circumstances, are deserving of financial assistance, and would not be in a position to continue their studies without such assistance. Applications, to be submitted to the Office of Student Awards, Simcoe Hall at any time during the session, should include the following data: the student's course and year, his home address, and a statement of the difficulty (illness, home or other domestic problems) which has adversely affected his academic standing and financial position. The number and value of the bursaries will vary at the discretion of the Committee of Award.

### ATKINSON INCOURSE BURSARIES

Atkinson Incourse Bursaries, gift of the Atkinson Charitable Foundation, are awarded annually to students in the second or higher years of undergraduate degree courses. Applicants must have at least Second Class Honours in the final examinations of the preceding year, demonstrate financial need and be residents of the Province of Ontario. Applications must be submitted to the Secretary of the Faculty of Music on or before October 15.

### THE FAMILY BURSARY FUND

The Family Bursary Fund provides one or more bursaries to a total annual value of the income from a capital sum of \$10,000 for students registered in the second or higher year of any degree course, who have satisfactory academic standing and demonstrate financial need. Application should be made to the Secretary of the Faculty of Music on or before October 15.

### INTERPROVINCIAL PIPE LINE COMPANY BURSARY FUND

The Interprovincial Pipe Line Company provides an annual grant of \$2,500 to benefit students registered in the second or higher year of a degree course in the University of Toronto, who obtain standing satisfactory to the Committee of Award and who are in need of financial assistance in order to continue their studies. Application should be made to the Secretary of the Faculty of Music on or before October 15.

### I.B.M.—THOMAS J. WATSON MEMORIAL BURSARY FUND

The International Business Machines Company Limited has made available one or more bursaries of a total annual value of \$1,000 to students registered in any year of a full time course in the University who have standing satisfactory to the Committee of Award and who demonstrate financial need. Application should be made to the Secretary of the Faculty of Music on or before October 15.



## PROCTER AND GAMBLE BURSARY PLAN

Procter and Gamble Bursaries, the gift of the Procter and Gamble Company of Canada, are awarded annually to students in second and higher years. Applicants must have at least Second Class Honours or better in the final examinations of the preceding year and demonstrate financial need. Applications must be submitted to the Secretary of the Faculty of Music on or before October 15.

## SCHOLARSHIPS FOR DIPLOMA AND BACHELOR OF MUSIC (PERFORMANCE) COURSES

Grants are made by a scholarship committee on the basis of (a) auditions for entering students, and (b) examinations and recitals for students in the second and third years. All financial assistance is subject to annual review.

Students in the first and second years of the Diploma and Bachelor of Music Degree in Performance Courses will be provided with application forms before the beginning of annual examinations in all subjects. These forms should reach the Secretary of the Faculty not later than the Monday following Labour Day. *Students are urged to complete and return the forms well in advance.*

Candidates for admission to Diploma and Bachelor of Music Degree in Performance Courses who wish to apply for scholarship should file such forms with applications for entrance.

Students qualifying for the Licentiate Diploma Course on the basis of the A.R.C.T. Diploma must appear for an audition, if they wish to apply for financial assistance.

The questionnaire accompanying the scholarship application must be fully answered. Otherwise the student may be disqualified.

Statement of financial needs should be reasonable; based on fees, living expenses, travel expenses (if any), plus minimum allowances for books, music and practice.

### BETA SIGMA PHI SCHOLARSHIP

Value \$500. This scholarship is awarded by the scholarship committee.

### MARY OSLER BOYD AWARD

Value \$200. A gift of the Women's Musical Club of Toronto. Awarded to a Faculty of Music student by the scholarship committee.

### THE EATON GRADUATING SCHOLARSHIP

In order to assist the winner in the beginning of his or her professional career, The Eaton Graduating Scholarship of \$1,000, the gift of The Eaton

Foundation, is awarded each year to the graduating student in a diploma course who, in the opinion of the scholarship committee, has attained the highest proficiency in piano, violin or vocal art. No application is required.

#### FAMOUS PLAYERS CANADIAN CORPORATION ANNUAL SCHOLARSHIP

Value \$300. Awarded to a diploma course student by the scholarship committee.

#### IMPERIAL ORDER DAUGHTERS OF THE EMPIRE SCHOLARSHIP

Value \$300. Awarded to a student in the Artist Diploma course by the scholarship committee.

#### THE JOHN MOSKALYK MEMORIAL PRIZE

A fund established in memory of the late John Moskalyk. Awarded in alternate years in the Faculty of Music by the Council and the School of Music by the Scholarship Committee. In the Faculty of Music the award will be made by the scholarship committee. In the Faculty of Music the award will be made to a violinist enrolled in the Bachelor of Music Degree Course in Performance or in the Artist Diploma Course. Applications should be made to the Secretary.

#### ELIE SPIVAK SCHOLARSHIP

Value \$200. A fund established in memory of the late Elie Spivak. Awarded alternately in the Faculty of Music and the School of Music by the scholarship committee. The 1967-68 award will be made to a student in the Faculty of Music.

#### MUSICAL TALENT FOUNDATION

The Foundation grants scholarship and other funds for the development of promising music students. Disbursements to students are made on the basis of awards by the Royal Conservatory of Music. Awards may be made to both degree and diploma students. Information and application forms may be obtained from the Secretary of the Faculty of Music.

#### KATHLEEN PARLOW SCHOLARSHIPS

The estate of the late Kathleen Parlow provides scholarships up to the value of \$1,000 for violinists, violists and cellists in the Artist Diploma course or for students in the Bachelor of Music Degree course in Performance.

#### ARGERO STRATAS SCHOLARSHIP

Value \$300. To be awarded (in alternate years) to a student in the Artist Diploma Course who demonstrates artistic merit in Voice.

## LOAN FUNDS

(Applicable to both Degree and Diploma Courses, unless otherwise indicated.)

### THE DEVONSHIRE LOAN FUND

The Devonshire Loan Fund, established by Graduates of Devonshire House, provides assistance to students in the Residence. Apply to the Dean of Devonshire House.

### THE P.E.O. EDUCATIONAL FUND

Established by the P.E.O. Sisterhood, an international organization devoted to the furthering of opportunities for higher education for women, this fund provides financial assistance in the form of loans to women students. Loans to a maximum of \$500 for one year of study or \$1,000 for two or more years bear an interest rate of only 3% per annum and are repayable when the recipient completes her course. Further information may be obtained from the Secretary of the Faculty or the Ontario Provincial Chairman, 55 Langbourne Place, Don Mills, Ontario.

### ONTARIO STUDENT AWARDS PROGRAM

All students who are residents of Ontario and who satisfy the admission requirements of a Canadian university or an eligible post-secondary institution in Ontario may apply for an award under this program. To receive an award, a student must establish a need for assistance and enrol in an eligible institution in a course other than Divinity in the year of award. An award under this program will be made to the extent of established need in a combination of a non-repayable grant and a Canada Student Loan. Application forms are available at secondary schools and all post-secondary eligible institutions.

### CANADA STUDENT LOANS PLAN

Full details of this Plan are available in a brochure issued by the Government of Canada which may be obtained at all eligible post-secondary institutions and secondary schools in Ontario. Students not eligible under the Ontario Student Awards Program may apply for a Canada Student Loan provided they are attending an institution in Canada or abroad which has been designated as eligible for Canada Student Loans only. The application form for the Ontario Awards Program is also used by the Canada Student Loans Plan.

### THE UNIVERSITY OF TORONTO ALUMNI ASSOCIATION LOAN FUND

This fund comes from subscriptions received originally in 1919 and in succeeding years from graduates of the University and is administered by the University of Toronto Alumni Association.



Loans are available to undergraduate and graduate students enrolled in a full time course at the University, in second and subsequent years.

Particulars may be obtained from The University of Toronto Alumni Association, Alumni House, 18 Willcocks Street, Toronto, or from the Secretary of the Faculty or School.

## OTHER FINANCIAL ASSISTANCE

### CHILDREN OF WAR DEAD (EDUCATION ASSISTANCE) ACT

Children of War Dead (Education Assistance) Act provides fees and monthly allowances for children of veterans whose death was attributable to military service. Enquiries should be directed to the nearest District Office of the Department of Veterans Affairs.



The Edward Johnson Building from Philosophers' Walk



# CALENDAR

1967

Jan.	Feb.	Mar.	April
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	.... 1 2 3 4	.... 1 2 3 4	.... 1
8 9 10 11 12 13 14	5 6 7 8 9 10 11	5 6 7 8 9 10 11	2 3 4 5 6 7 8
15 16 17 18 19 20 21	12 13 14 15 16 17 18	12 13 14 15 16 17 18	9 10 11 12 13 14 15
22 23 24 25 26 27 28	19 20 21 22 23 24 25	19 20 21 22 23 24 25	16 17 18 19 20 21 22
29 30 31	26 27 28	26 27 28 29 30 31	23 24 25 26 27 28 29
....	....	....	30 ....
May	June	July	Aug.
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
.... 1 2 3 4 5 6	.... 1 2 3	.... 1	.... 1 2 3 4 5
7 8 9 10 11 12 13	4 5 6 7 8 9 10	2 3 4 5 6 7 8	6 7 8 9 10 11 12
14 15 16 17 18 19 20	11 12 13 14 15 16 17	9 10 11 12 13 14 15	13 14 15 16 17 18 19
21 22 23 24 25 26 27	18 19 20 21 22 23 24	16 17 18 19 20 21 22	20 21 22 23 24 25 26
28 29 30 31	25 26 27 28 29 30	23 24 25 26 27 28 29	27 28 29 30 31
....	....	30 31	....
Sept.	Oct.	Nov.	Dec.
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
.... 1 2	1 2 3 4 5 6 7	.... 1 2 3 4	.... 1 2
3 4 5 6 7 8 9	8 9 10 11 12 13 14	5 6 7 8 9 10 11	3 4 5 6 7 8 9
10 11 12 13 14 15 16	15 16 17 18 19 20 21	12 13 14 15 16 17 18	10 11 12 13 14 15 16
17 18 19 20 21 22 23	22 23 24 25 26 27 28	19 20 21 22 23 24 25	17 18 19 20 21 22 23
24 25 26 27 28 29 30	29 30 31	26 27 28 29 30	24 25 26 27 28 29 30
....	....	....	31 ....

# CALENDAR

1968

Jan.	Feb.	Mar.	April
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
.... 1 2 3 4 5 6	.... 1 2 3	.... 1 2	.... 1 2 3 4 5 6
7 8 9 10 11 12 13	4 5 6 7 8 9 10	3 4 5 6 7 8 9	7 8 9 10 11 12 13
14 15 16 17 18 19 20	11 12 13 14 15 16 17	10 11 12 13 14 15 16	14 15 16 17 18 19 20
21 22 23 24 25 26 27	18 19 20 21 22 23 24	17 18 19 20 21 22 23	21 22 23 24 25 26 27
28 29 30 31	25 26 27 28 29	24 25 26 27 28 29 30	28 29 30
....	....	31 ....	....
May	June	July	Aug.
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
.... 1 2 3 4	.... 1	.... 1 2 3 4 5 6	.... 1 2 3
5 6 7 8 9 10 11	2 3 4 5 6 7 8	7 8 9 10 11 12 13	4 5 6 7 8 9 10
12 13 14 15 16 17 18	9 10 11 12 13 14 15	14 15 16 17 18 19 20	11 12 13 14 15 16 17
19 20 21 22 23 24 25	16 17 18 19 20 21 22	21 22 23 24 25 26 27	18 19 20 21 22 23 24
26 27 28 29 30 31	23 24 25 26 27 28 29	28 29 30 31	25 26 27 28 29 30 31
....	30	....	....
Sept.	Oct.	Nov.	Dec.
S M T W T F S	S M T W T F S	S M T W T F S	S M T W T F S
1 2 3 4 5 6 7	.... 1 2 3 4 5	.... 1 2	1 2 3 4 5 6 7
8 9 10 11 12 13 14	6 7 8 9 10 11 12	3 4 5 6 7 8 9	8 9 10 11 12 13 14
15 16 17 18 19 20 21	13 14 15 16 17 18 19	10 11 12 13 14 15 16	15 16 17 18 19 20 21
22 23 24 25 26 27 28	20 21 22 23 24 25 26	17 18 19 20 21 22 23	22 23 24 25 26 27 28
29 30	27 28 29 30 31	24 25 26 27 28 29 30	29 30 31
....	....	....	....

The University of Toronto issues the following calendars and other publications concerning courses of instruction given by the University, any one of which may be had on application to the Office of Admissions of the University, or to the Secretary of the Faculty, School or Institute about which information is sought.

GENERAL INFORMATION—	University of Toronto Handbook
ADMISSION INFORMATION—	Admission Awards Admission Circular
APPLIED SCIENCE AND ENGINEERING—	Faculty of Applied Science and Engineering Engineering at Toronto—descriptive brochure Diploma Course in Operations Research
ARCHITECTURE—	School of Architecture Landscape Architecture—descriptive brochure Graduate Work in Architecture—descriptive brochure
ARTS AND SCIENCE—	Faculty of Arts and Science Courses and Subjects in Arts and Science Diploma Course in Computing and Data Processing
BUSINESS—	School of Business—Graduate Programme in Business Administration
CHILD STUDY—	Institute of Child Study
DENTISTRY—	Faculty of Dentistry Courses for Graduates in Dentistry Dental Hygiene
EDUCATION—	The College of Education Graduate Degrees in Education*
EXTENSION—	Degree Courses in Extension Certificate Course in Business Certificate Course in Public Administration Certificate Course in Criminology Evening & Afternoon Courses in the Liberal Arts Business and Professional Courses Correspondence Courses Pre-School Education
FOOD SCIENCES—	Faculty of Food Sciences
FORESTRY—	Faculty of Forestry
GRADUATE STUDIES—	School of Graduate Studies
HYGIENE—	School of Hygiene
LAW—	Faculty of Law
LIBRARY SCIENCE—	School of Library Science
MEDICINE—	Faculty of Medicine Division of Rehabilitation Medicine Division of Postgraduate Medical Education
MUSIC—	Faculty of Music The Royal Conservatory of Music School of Music Year Book General Syllabus Pianoforte and Theory Syllabus
NURSING—	School of Nursing
PHARMACY—	Faculty of Pharmacy
PHYSICAL AND HEALTH EDUCATION—	School of Physical and Health Education
SOCIAL WORK—	School of Social Work

\*Write to: Ontario Institute for Studies in Education, 102 Bloor Street West, Toronto 5, Ontario.



